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# High Speed in Shorthand

## How to Attain It

By

Bernard De Bear

*Principal, Pitman's Metropolitan School ;  
Past President, National Society of Shorthand Teachers ;  
Holder of First Speed Certificate at Two Hundred  
Words per Minute*

THIRD EDITION

NEW YORK  
ISAAC PITMAN & SONS, THE PHONOGRAPHIC DEPOT,  
31 UNION SQUARE (WEST)

TORONTO, CANADA  
*The Commercial Text-Book Co.  
The Copp, Clark Co., Limited*



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## Preface to the Second Edition

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To the majority of shorthand students the first consideration after having mastered the rules in the text-books, nay, often before this has been done, is the attainment of "speed." Everything pertaining to this end is eagerly seized upon by them; in fact, we find too frequently undue haste is evinced in their eagerness to reach the goal.

It is, therefore, with pleasure one notices in the course of Mr. De Bear's work that he points out "how *not* to do it," as well as "how *to* do it." It is one thing to have this eagerness and the necessary perseverance, and it is another to have them rightly directed. All have not the same mental dexterity or mental capacity, but it is very encouraging to find a statement made by the Author at the very outset of his work that *no student* need despair of reaching a speed of 140 words per minute, provided the ground work has been properly laid.

Mr. De Bear appeals to us from the standpoint of an "expert" in every sense of the word; his thorough knowledge of the subject, his high-speed attainments, his "up-to-date" acquaintance with everything pertaining to Phonography give to his remarks weight and force which no one can gainsay. The following pages are of inestimable value to every phonographic teacher and practitioner. It would be superfluous to direct the attention of *teachers* to the various matters treated of—they will at once appreciate their value; but to phonographers who have to make their way, in more senses than one, I may be pardoned if I say that not one of these "hints" can be treated lightly by them, nor could any of them have been omitted without serious loss. Whether one reads the portions devoted to "the pen and the ink," "reading practice," "how to read," or upon the "slight variations from the text-books," or "on the initial vowel," one cannot but be struck with the thought that the Author has put his phonographic life's experiences into a few words for the benefit of his fellows, and these "hints" are put in such a form as to afford excellent reading or writing practice, and they readily fix themselves in the memory. The *practicability* of everything put forward in the book is a leading feature. Teachers will find the various chapters excellent for dictation work, or they may be used as notes upon which valuable lessons or lectures may be prepared, to the lasting benefit of those under their charge. To the student toiling alone, for, in my opinion, the study of the subject without the aid of a teacher *must* be a toil, this work will be extremely helpful in a number of ways; good shorthand reading practice, writing, or dictation practice with the advantage of an excellent key in both shorthand and letterpress, and an additional advantage in the fact of the letterpress being spaced out into sections of ten words, and each 100 words being distinctly indicated.

Even to the most competent and successful teacher this little book must be of the greatest value, as it enables him to drive home his various suggestions to his students with a double force, seeing that he can point to them as being emphasised so admirably and clearly by such a high authority as Mr. De Bear is admitted to be.

One cannot overlook the beauty of the shorthand characters in the book. The name of Mr. Munro-Peebles is so well known in connection with such work that it is only necessary to say that this is an excellent example of how Phonography *should* be written.

But there is one other matter referred to in the course of these pages which, although not coming strictly under the head of "high speed in shorthand," is inseparably connected with it, and without a knowledge of which all the best energies of teachers and students alike would be so much wasted labour, and that is a study of English. How can a high-speed student (male or female) expect to turn out satisfactory work with an imperfect knowledge of the mother tongue? How can students expect to reap the full benefit of their attainments in speed if they mar all by making fearful blunders in their transcripts? In addition to what has been said, and to prove that this matter deserves more of the attention of students than it usually receives, I will instance the results of an examination held under a public body in 1900, in which 731 candidates presented themselves and attempted the elementary paper. Out of this number 400 failed to obtain fifty marks out of a possible 120, and were ranked as failures!

I am quite convinced that a faithful perusal and careful consideration of this little work can have but one result—the furtherance of the art as an art, and the removal of many of those hindrances which seem to beset the path of the youthful aspirant to high speed in shorthand.

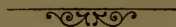
E. J. CROSS.







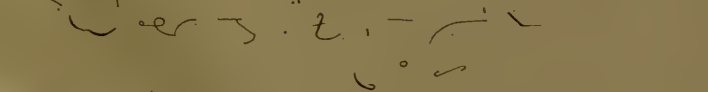

*Manchester, 1st February, 1901.*

# AN APPRECIATION.

By F. HEELIS.

President (1906-7) Incorporated Society of Shorthand Teachers.



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# HIGH SPEED IN SHORTHAND:

## HOW TO ATTAIN IT.

Introduction to 1st Edition.



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Handwritten text in Arabic script, likely a manuscript or a collection of notes. The text is written in a cursive style and is organized into several lines. The word "150" is written in the center of the page, indicating a page number or a section marker. The text appears to be a mix of religious or philosophical discourse, possibly related to the Quran or Islamic teachings, given the context of the image.



# HIGH SPEED IN SHORTHAND.

Introduction to the Third Edition.



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# LAYING THE FOUNDATION.

**T**HE (1.) (2.) (3.)

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Handwritten shorthand notes, likely representing a list or series of items, written in a cursive style. The notes are organized into several lines, with some lines starting with a small circle or dot. The shorthand symbols are complex and stylized, typical of shorthand systems used for rapid writing.

Handwritten musical notation on a single page, featuring a series of rhythmic symbols and notes arranged in a single line. The notation includes various symbols such as vertical lines, dots, and curved lines, which are typical of early musical notation systems. The page is numbered '1' in the bottom right corner.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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Handwritten text in Arabic script, likely a continuation of the letter or a separate note. The text is dense and covers the lower half of the page.

*[Handwritten musical notation on a five-line staff]*

Handwritten musical notation on a single page, featuring various notes, rests, and a large number '150' in the center. The notation is written in a cursive, handwritten style.

Handwritten shorthand notes, likely representing the text of the poem below, written in a cursive style.





## METHODS OF PRACTICE.

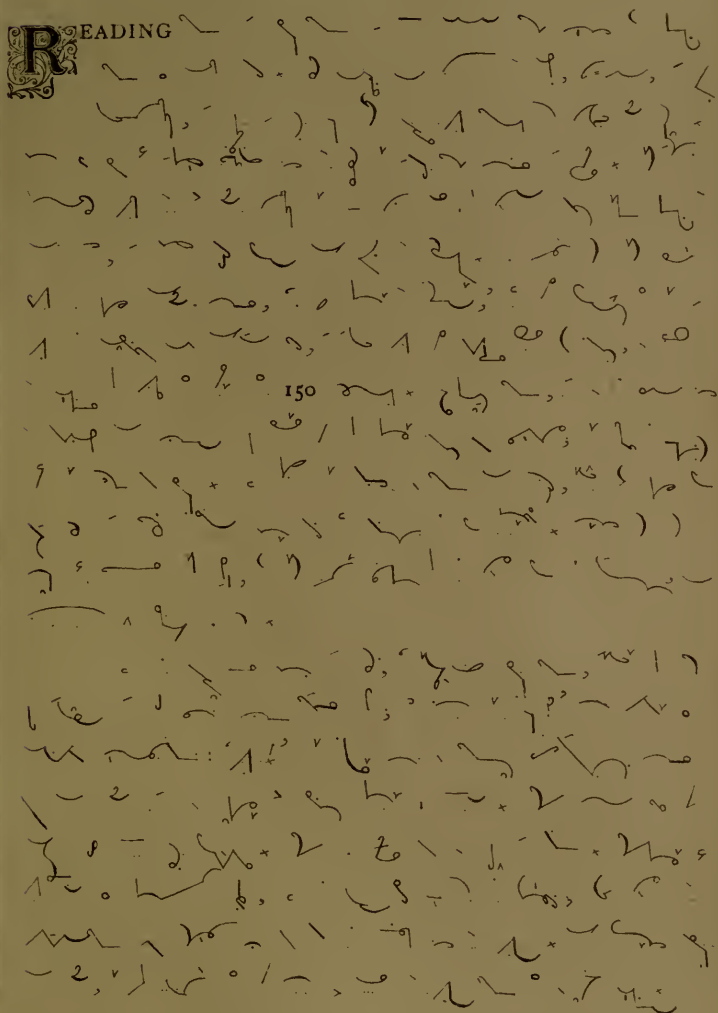
[illegible]

Handwritten musical notation on a single page, featuring a series of rhythmic symbols and notes. The notation is written in a cursive, flowing style, typical of early manuscript notation. The page is numbered 70 and 80 in the center, indicating it is a double-page spread. The notation consists of various symbols, including vertical lines, horizontal lines, and curved lines, which represent musical notes and rests. The overall appearance is that of a historical musical score or a collection of musical exercises.

100 1/2 7 2 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



## ADDITIONAL AIDS TO SPEED.



140  
The first part of the document is a series of shorthand notes, likely representing a list or a set of instructions. The notes are written in a cursive, shorthand style, with many loops and flourishes. The text is organized into several lines, with some lines starting with a small circle or dot, possibly indicating a new section or a specific point. The notes are written in a consistent style, suggesting a specific shorthand system. The text is dense and difficult to read without knowledge of the shorthand system.

Handwritten musical notation on a single page, featuring a series of horizontal lines with various notes, rests, and clefs. The notation is dense and appears to be a single melodic line. The page is numbered '1' in the top right corner.

Handwritten musical notation on a single page, featuring a series of notes and rests on a five-line staff. The notation is written in a cursive, handwritten style, typical of early 20th-century manuscript notation. The page is numbered '60' and '160' in the center, indicating the page number and the measure number respectively. The notation includes various note values, rests, and bar lines, suggesting a complex musical composition.



Handwritten text in Arabic script, likely a manuscript or a collection of notes. The text is dense and covers most of the page, with some lines appearing to be part of a list or a series of related statements. The script is cursive and characteristic of the Ottoman or Persian periods.

Handwritten musical notation on a single page, featuring a series of rhythmic symbols and notes. The notation is written in a cursive, flowing style. A small number "120" is visible near the center of the page, likely indicating a measure or a specific point in the composition. The page is numbered "120" in the center.

## HINDRANCES TO SPEED.

[illegible]

Handwritten shorthand notes, likely representing a list or series of items, written in a cursive style. The notes are organized into several lines, with some lines starting with a small circle or dot, possibly indicating a bullet point or a new section. The shorthand symbols are complex and stylized, typical of high-speed shorthand systems.

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# CAUSES OF MISTRANScribing

## WITH SOME INSTANCES.

THE

Handwritten text in a cursive script, showing various instances of mistranscribing. The text is written in a fluid, connected style, with many loops and flourishes. The word "THE" is written in a larger, more formal script at the beginning of the first line. The rest of the text is written in a smaller, more cursive script. The text is arranged in several lines, with some lines starting with a capital letter. The handwriting is somewhat irregular, with some letters being more prominent than others. The overall style is that of a personal or informal letter.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.



30  
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 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60  
 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90  
 91 92 93 94 95 96 97 98 99 100

20

1. 2. 3. 4. 5. 6. 7. 8. 9.

- (10.)
- (11.)
- (12.)
- (13.)
- (14.)
- (15.)
- (16.)
- (17.)
- (18.)
- (19.)
- (20.)



## SUMMARY.

**F**

## EXPERTS

Handwritten musical notation on a single page, featuring a treble clef and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. The page is numbered "150" in the upper left corner. The music consists of a single melodic line with various note values, including minims, crotchets, and quavers, along with rests and bar lines. The notation is dense and fills most of the page.

60 24, - m n l 65,  
 70 2, ) - n l + m  
 1 2 c n 1, p r e f,  
 2 3 h - y ) , ( m d v n x y  
 o c l t m s c b t o g k z r c u s  
 m ) , - m , - y - r ) r p e c n v  
 e l m - r - t l b ( y m m i n  
 1 v e d m i x 1 h ( b m m - d  
 v - d c b o a l d 80 90 24, -  
 2 v 1 1 v ( 1, m m m m m  
 e d e 1, m m m m m m m m  
 8 b d 1 d e e c m p d x  
 2 7 1 2 - 2 2 e o y i n b  
 m 7 a b m m m m m m m m  
 7 d, h m m m m m m m m m  
 - 2 o m m m m m m m m m  
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# AN APPRECIATION

BY F. HEELIS.

President (1906-7) Incorporated Society of Shorthand Teachers.

Words

**T**HE necessity for the publication of a further enlarged and / revised edition of this book is sufficient evidence, not only / of the widespread interest evinced by students and practi- / tioners in / the acquisition of high speed writing, but of / the high / appreciation the work has met with at the hands of / teachers of the subject throughout the world.

100

Apart from the / regular text-books containing the rules of the / system, it is / probably the most quoted book appertaining to short- / hand. Wherever the / subject of speed is being considered, the / opinions expressed in / "High Speed in Shorthand : How to Attain / It," are invariably // quoted as being those of the standard authority, / beyond which / there can be no appeal.

The experience of the author /—which is perhaps unique—as a / practical note-taker, as a / teacher, and as the head of a large and / successful / commercial training school, has fitted him in an especial / manner / to act as "guide, philosopher and friend" to would-be / fast / writers. He was the first to secure Pitman's Speed Certificate / for 200 words per minute, and has always taken / a deep personal / interest in the work of high speed / writers.

200

Having successfully accomplished the journey, he can look / back //

"Even as one

at rest upon the mountain summit, marks /

**Words.**

his path wind up by precipice and crag,  
 past thick-set woods shrunk to a patch ; through bogs,  
 glittering false green ; / down hollows where he toiled  
 breathless ; on dizzy bridges where / his feet  
 had well-nigh slipped ; beyond the sunny lawns, /  
 the cataract, and the cavern and the pool,  
 backward to / those dim flats wherefrom he sprang  
 to reach the blue." /

And knowing the difficulties encountered, and remembering the  
 pitfalls in / the path, he is in a position to offer help / and guidance  
 300 to those who are intent upon climbing to // the very summit of the  
 mount of success.

Busy man / though he is, whilst fulfilling the onerous duties  
 attaching to / his position as Principal of Pitman's School, he  
 continues to / give weekly lectures and conduct model tests for the  
 benefit / of the School's examination candidates. He has thus never  
 lost / touch with the work, and appears to find keen enjoyment / in  
 leading young enthusiasts on to further conquests.

The methods / advocated are no mere theories, but have been  
 thoroughly tested. / That they are sound and reliable has been  
 abundantly demonstrated / by the success which has attended the  
 400 efforts of those // who have been trained on the lines indicated.

It is / not an easy matter to reach a speed of / 150 to 200 words  
 per minute, but / the practical value of the necessary training is  
 incalculable, and / as a mental discipline is most excellent. The  
 work is / difficult, the goal is hard to reach ; but success is / not in  
 the attainment, rather is it in the earnest, / strenuous endeavour.  
 477 Achievement is in the pursuing.

# HIGH SPEED IN SHORTHAND:

## HOW TO ATTAIN IT

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### Introduction to the First Edition.

**Words.** **O**F the countless thousands who take up the study of Phonography—for, in dealing with the subject of shorthand writing, I refer, as a matter of course, to Pitman's universal system—a comparatively small proportion attain to what may be called a high speed in writing it. This fact is a lamentable one, for several reasons. It is true that, for practical commercial correspondence, a speed of a hundred words per minute is considered sufficient, yet the writer who can but barely manage this rate not only performs his allotted work with great effort, but runs a serious risk of producing notes difficult to decipher, and thereby bringing discredit upon the system and its disciples generally.

No student of shorthand should rest content with a speed of less than, say, 140 words per minute, the Society of Arts first class standard, and, presupposing proper early methods of instruction and average intelligence, no student is incapable of reaching that pitch of dexterity. The reasons for the small number of rapid writers of Phonography are various. Faulty early training is responsible for a large part. Furthermore, there are many excellent teachers of the subject who provide no adequate means for the attainment of high speed after the system has been thoroughly mastered. Then there is the general indifference and apathy of many, the unwillingness to struggle on beyond the supposed business requirements of a mere 100 words per minute. To most students (again presuming a thorough preliminary drilling in the rules) the attainment of this speed is not a severe or lengthy task: but to get beyond it demands pertinacity, patience, and

**Words.** expenditure of much time, both in / writing and reading, in addition to a systematic course of / training, all of which will be more than  
 300 compensated by // the rich reward that inevitably awaits the determined aspirant.

Some / years ago, a London County Court judge decided that a / young gentleman, who was legally an "infant," was not bound / to pay for lessons he had received in shorthand writing. / His Honour declared that "Shorthand was a luxury, not a / necessity." This decision called forth a great deal of hostile / criticism in the press at the time, but, ignoring altogether / the legal aspect of the case, it may be pointed / out that the learned judge unconsciously uttered words of wisdom / which will fitly serve as a moral for this  
 400 article. // A thorough knowledge of the theory of the system with / which we are dealing, combined with the ability to write / its graceful characters reliably, at the rate of / 150 words per minute at least, may be considered / to make the writing of shorthand a luxury, rather than / a labour; and the power to record, in comparative comfort, / the flashes of wit and wisdom of the most eloquent / speaker is a delightful one, apart altogether from the excellent / remuneration it can command.

It is in the hope that / a larger proportion of those who take  
 500 up the study // of shorthand may be induced to reach a high practical / speed that this booklet has been written, and it is / intended to point out some of the means by which / the goal may be reached. The subject is a large / and complicated one, and no claim is made here for / a full and exhaustive treatment of it. It is believed, / however, that the results of twenty-five years of successful / work as a shorthand teacher and professional shorthand writer may / justify the hope that the advice tendered will be considered / sound and practical, and that its adoption may lead  
 600 to // a considerable accession to the present thin ranks of fast / shorthand writers.

The hints and suggestions offered in the following / pages have been carefully thought out, and are in all / cases, such as long experience has proved to be practical / and most prolific of beneficial  
 646 results.



# HIGH SPEED IN SHORTHAND.

## Introduction to the Third Edition.

Words. **T**HE favour with which this little work has been received / during the ten years of its publication has been gratifying / to me, not so much because it appealed to the / pride of authorship, or produced a satisfactory financial return, but / because its success meant the encouragement to many to follow / up the study, and to push their speed attainment to / a point far beyond that which might in other circumstances / have been reached. Many of the best teachers in the / country have kindly written to say that the book has / been most helpful in their classes. 100 and some have been // good enough to point out slips and imperfections here and / there, with the object of making the work more accurate / and reliable. Advantage has been taken of the numerous hints / and suggestions, and the present addition has been most carefully / revised throughout, many useful additions to the text being made / as the result of observation and experience during the past / decade.

The subject is of perennial interest ; it is discussed / and debated in Associations and Conferences, and numberless articles and / pamphlets have been published in the interest of the young / phonographer who is ambitious and desires to be classed with // the expert. Every learner who relinquishes the study before reaching / practical proficiency is a source of danger and discredit to / the system and its followers, and it is the duty / of every teacher to put forth all his effort to / induce the students under his charge to work on until / a real mastery of the system has been gained, and / a skill in writing achieved which shall be equal to / the ordinary demands of public speaking. To this end, the / goal should be the first-class certificate of the Society / of Arts, which, happily, stands 200 again at 140 // words per minute, after a fitful attempt to raise the / standard of this examination by ten words per minute. In / some quarters it is asserted that the average rate of / public oratory is 120 words per minute, / but the statement is somewhat misleading, and the ordinary writer / who is certificated up 300

**Words.** to 120 only / would have endless difficulty in endeavouring to take down a / full record of any public proceedings.

400 The ranks of exceptionally / high speed writers have been greatly augmented during the past / dozen years. Mr. S. H. Godfrey, whose official record stands // at 220 words per minute (19/06), has, by his wonderful achievement in winning the / international shorthand championship in Baltimore, U.S.A., given a / tremendous fillip to the pursuit of high speed, not only / in this country but in the United States, where, despite / popular belief, high speed in shorthand is rather the unique / exception than the rule. Few students in America strive beyond / 125 words per minute, and the / majority fall considerably below that moderate rate.

500 Let it once / more be emphatically urged upon the young phonographer that no // time spent upon the attainment of real high speed can / ever be considered as wasted. The shorthand writer with a / maximum speed of 90 to 100 is a mere / labourer—that is to say, he is, and must be, / constantly pursuing his avocation with a tremendous amount of hard / labour, with a great deal of uncertainty in his transcribing, / and with a liability to run into serious error that / is positively amazing. The capable, expert shorthand writer, on the / other hand, is an artist, plying his pen with delightful / comfort, producing notes that are never counterfeit, 600 but always exchangeable // at their face value, and wielding a power which is / at once a source of joy and of satisfactory monetary / gain to the writer.

My best thanks are due, and / are hereby tendered, to Messrs. E. J. Cross and F. / Heelis, (first and last Presidents of the I.S.S./T.) for their valuable co-operation in providing special introductions to / the second and third editions. Nothing these gentlemen write could / fail to be practical and helpful, and, since “in the / multitude of counsellors there is wisdom,” the student should profit / abundantly 700 from the articles contributed by these distinguished types of // Lancashire and Yorkshire genius. If all my readers will carefully / peruse these contributions, they will unanimously second, support, and carry / by acclamation the hearty vote of thanks I propose to / Messrs. Cross and Heelis. 734

B. DE BEAR.

LONDON, *January*, 1907.

## LAYING THE FOUNDATION.

Words.

**T**HE whole process of mastering shorthand for practical purposes may / be summed up as follows :—

- (1) To get the system / thoroughly into the head.
- (2) To get it out of / the head and into the fingers.
- (3) To train the / head and the hand to work so perfectly in unison / that the one shall be faithfully registering mental photographs of / certain spoken words, while the other is as faithfully transferring / similar impressions "taken" just before.

When the student has reached / the end of the theoretical stage (usually marked by the / possession of Pitman's Theory Certificate), and commences to take down // the utterances of a reader, the complete novelty of the / proceedings causes almost an utter collapse. The writer commences to / trace slowly the outlines for the first few words uttered, / but the relentless voice goes on, and the pen of / the novice begins to stagger, to scratch and to stick / in the paper, until the student's mind gets into such / a state of hopeless confusion, that the funereal 30 or / 40 words per minute become magnified into an overwhelming Niagara- / like cataract of words. Generally speaking, it is not that / the outlines for the spoken words are unknown. In any // piece of dictation hundreds of words occur, the forms for / which readily flash themselves upon the mind of the hearer. It may be said that even to the beginner in / speed practice, fully 90 per cent. of the words uttered / are familiar as to their outlines, and should therefore be / set down decisively and rapidly. But the tyro starts by / painfully, laboriously drawing each character, no matter what the particular / word or phrase may be. I have often stood behind / beginners at speed, and fretted and fidgeted while watching them / attempting to draw with scrupulous precision a geometrically perfect outline // for such a simple thing as "it may be," "in / the matter," "nevertheless," "I do not know," and so on. / One wonders almost why they have not brought their compasses / with them, so as to make sure that the lengths / are beyond reproach and that the angles do not vary / one hairsbreadth from the path of rectitude !

With all outlines / that readily suggest themselves, that, as it were, instantly photograph / themselves on the mind of the writer, simultaneously with their / utterance by reader or speaker, there should be rapidity of / movement, and the shorthand form should be thrown from the // pen as though it were a hair at the point, / to be got rid of with all expedition. More time / will thus be gained

**Words.** for the consideration of words of / rare occurrence or of those which the writer has hitherto / had no opportunities for practising. The real difficulty is not / that there is no time to *write*, but that there / is no time to *think*.

The importance of a thorough / preliminary training in the rules cannot well be over-estimated. No / one will ever make an expert shorthand writer who has / not, before attempting speed  
500 practice, completely mastered the text books, // and thoroughly committed to memory the great majority of the / grammalogues and contractions. How is this thorough knowledge of the / system to be acquired? Well, it is possible to learn / the art of Phonography without the aid of a teacher, / but it is not to be recommended. In the first / place, the task demands considerably more pertinacity, energy, and reasoning / power than is at the disposal of the majority. Secondly, / the time consumed by the self-taught student must inevitably be / so very much greater than would be the case under /  
600 the guidance of a reliable tutor that the fees expended // would be more than counterbalanced by the saving of time. / But, whether pursuing the study alone or with the aid / of a master, the student should doggedly avoid the temptation / to pass on to a new principle before having made / himself master of the preceding ones. And it is here / that the encouragement of the teacher is so useful. It / is he who takes the responsibility of deciding when a / principle has been sufficiently well grasped to warrant the pupil / in breaking new ground. Where no teacher is employed, it / is always well for the  
700 student to gauge his proficiency // at certain stages by means of the various certificates granted / from Bath.

I advise all students to commence, continue, and / finish with the pen. At the outset the strokes can / be formed with greater precision, the thin and thick lines / better distinguished, and there is much less fatigue upon the / muscles of the hand. Besides, it is undoubtedly better to / practise from the very commencement with the instrument by whose / means you will, unquestionably, achieve the best work in the / future.

In the early stages of the study, do not / lose sight of the importance of small things. Some are // apt to regard the mono-syllabic diphthongs as small things and / quite unworthy of serious attention. This is a big mistake, / and the principle involved in this series of vowel signs / should be thoroughly learned. No rule in the system should / be skipped because it appears to be of little value / or likely to be but rarely used. Every principle laid / down is an important link in the great chain you / are putting together;

**Words.** or, to change the metaphor, you cannot too strongly build your foundation. Construct your edifice in accordance / with the "plans" 900 of the grand old architect of Bath, / else will the first breeze shake it and the first / real storm probably blow it to pieces. or, at the / very least, render it so unsafe for use as to / be pronounced dangerous by even the most ordinary "surveyor."

The / whole of the grammalogues and contractions should be securely locked / in the memory, and an easy and pleasant mode of / doing so may be here recommended, the plan being, of / course, adaptable to any list of contractions, outlines, or phraseograms. / Take a double sheet of foolscap and fold it over / into inch folds, 1000 which will give about twelve divisions altogether. // Copy from the text book, neatly and carefully, the signs / you are about to learn, one on each line. Having / thus filled the first column, close the book and endeavour / at once, from memory, to transcribe into longhand into column / two. The words having only just been copied, this should / prove no difficult task, but any blanks should be filled / in from the key and underlined to denote that they / were not remembered. This done, fold under column one, so / as to leave only the longhand words of column two / visible, and transcribe 1100 these into shorthand on to column three, // so far as the memory will allow. The gaps can / now be filled in from column one, which, however, should / not be resorted to until the attempt has been made / to work through the entire list. Then re-transcribe the shorthand / outlines on column three into longhand on column four, and / so on to the end—shorthand into longhand and vice / versa—and it may be guaranteed that by the time / the twelve columns have all been filled in the manner / indicated, that particular set of words or phrases will have / been most thoroughly mastered. 1200 I have tried this plan with // the dumbest of pupils; with those whose memory seemed to / be an altogether unknown quantity, and I have rarely known / it to fail. I have since used it in other / than phonographic studies, and always with equal success.

Bad choice / of outlines is, of course, one of the chief causes / of failure, both in shorthand writing and transcribing. This habit / can best be got rid of by judicious reading practice, about which I shall have

**Words.** something to say presently. Too much recourse should not be had to the dictionary, and there should be no such book at the elbow of the writer when actually engaged in taking notes. It is a good plan to leave a margin of about an inch on the left-hand side of the page, and to ensure this being done it should be ruled off beforehand. When reading through one's notes, the aid of the dictionary may be usefully invoked, and where it is obvious that a wrong and unsafe outline has been written, the right form should be written in the margin and repeated perhaps half a dozen times.

A word of caution as to phrasing. Do not attempt too much in the way of phonographic combination. The phraseograms in the advanced text books should have been studied, and the "Phrase Book" should be steadily worked at in conjunction with speed practice. There can be no two opinions as to the great aid to be derived from judicious phrasing, but young writers are too often seized with a mania for joining everything. One might term them the "Illiberal Unionists."

The main essentials of a good phraseogram are clearly laid down by Mr. Thomas Allen Reed in his comprehensive and invaluable book, "The Shorthand Writer." Mr Reed gives six pithy rules, from which I take the liberty of quoting the first and last, as bearing very much on the point. Referring to the phraseogram, he says—"It should be clear, distinct, legible, and not likely to clash with single words or other phrases." The other essential is likewise of vital importance—"The words should be grammatically or naturally connected, and such as would be read without a pause, and would not require to be divided by any mark of punctuation." If the student observes these two wise and luminous rules he cannot go far wrong, and the reading of the best magazines in shorthand will clearly show how closely they are adhered to by experts.

Great diversity of opinion exists as to the size of writing most consistent with and most conducive to high speed. I am no believer in what is called "the neat, small style," holding it to be altogether inconsistent with rapidity to form the little, cramped characters. In my opinion, the

**Words.** hand / should have the utmost freedom of movement, the little finger / alone resting—somewhat lightly—on the note-book. Not only / is the bold, sweeping style of shorthand more natural to /  
 1700 high speed, but it is far more easily read, which, // after all, is a consideration not to be lightly esteemed. / Remember, you must not only write your high speed, but / read it. There are many who write, let us say, / 150 words per minute, after a fashion, but who are no more able to read it with / literal accuracy than a Hottentot. Of course, I do not / advocate a huge style, but I would recommend a size / slightly larger than the “Phonetic Journal” characters. A large style / affords a better means of preserving the necessary distinctions between / full and half lengths, between single and  
 1800 double lengths, and // between different sizes of hooks and circles. A hint may / also be dropped here as to the utility of exaggerating / the double-length strokes, and the large circles, loops and hooks. / Constantly, mistakes are made through inability to decide between the / singular and the plural. Make the double final circle, for / instance, three times the size of the single. You cannot / err in this direction, and it is quite possible to / do so in the other. So my recommendation inclines towards / absolute freedom of movement, bold, flowing outlines, and unmistakable, decisive / characters  
 1900 when they are intended to be larger than the // ordinary single size.

On writing materials almost all has been / written and spoken that is necessary. My advice is, get / a fountain pen early in your phonographic career. Train it / to your hand and peculiarities of style, and it will / materially assist you towards speed acquirement. Never, if you can / help it, write on a note-book whose pages do / not open flat but irritatingly bob up and down at / the tops, and don't use a narrow book, as the / frequent jumping from line to line is annoying. And if / you get hold of a fountain pen that suits  
 2000 you, // treat it tenderly, almost lovingly. It plays a tremendous part / in the struggle for speed and the performance of practical / work. Don't use it at all times and seasons for / both shorthand and longhand. Wipe it with a piece of / wash-leather both before and after using. Don't dip it into / exposed ink, if you can avoid it, and use a / separate bottle of the best obtainable kind specially for the / purpose of filling it. Guard your treasure jealously.

**Words.** Don't lend / it to a friend to try, especially one who is / not  
 2100 phonographic, as he will use it most probably in // quite a different  
 manner from your own. Learn also to / hold the second finger  
*under* the pen, instead of beside / it, and you will be surprised at  
 the great freedom / of manipulation. Some fountain pens take a  
 great deal of / training, just as the human agent in the business  
 does, / but the time is well expended, if in the end / you succeed  
 in acquiring an instrument which never fails to / flow, and which  
 seems in entire sympathy with your feelings, / that is to say, traces  
 2200 the exact kind of stroke / which your mind is suggesting. Poets  
 evidently do not perform // their work by means of fountain pens,  
 else would we / long ago have had a laureate bursting into a song /  
 of praise anent his

2235

Beautiful, flashing, smoothly-gliding Swan,  
 Ever / so surely, swiftly moving on !



## METHODS OF PRACTICE.

**Words.** **W**HAT is the secret of rapid shorthand writing? There must / be, first of all, freedom from mental hesitation. The chief / contributor to this happy state of things is the thorough / study of the text books already referred to. Then comes, / of course, physical dexterity. If one may be allowed a / harmless play upon words, the matter could be well summed / up in the trite phrase, "'Manual' thoroughness and manual dexterity." / The first is open to all who are painstaking and / intelligent. The second is to be had for the asking. / or, in other words, it will follow, as a necessary // consequence, assiduous practice of the right kind. A third element / in the answer to the question which commences this chapter / is the ability to think instantly of the outlines and / phrases in general use.

But for the novelty of the / conditions, as before mentioned, one who has obtained a thorough / grasp of the theory of Phonography should be at once / able to write between 50 and 60 words per minute. / But there is usually a lack of confidence, a nervous / apprehension that it is impossible to take down any speed, / and an entire want of familiarity with the process of // practical shorthand writing, however slow. It is, however, scarcely necessary // to commence speed practice at a slower rate than 40 / words per minute. And here comes in the question of / a good reader. One does not always find at home / a member of the family who is, at one and / the same time, able and willing to afford the necessary / facilities for practice. Wherever possible, it is of the greatest / value to obtain the services of a professional reader or / to join a well established school or class. In any / large city this is an easy matter. But if left // to his own devices, and a relative as reader, the / student should have the matter all counted out before, in / quarter minutes, and the reader instructed to read as closely / as possible to the divisions so marked. I will, however, / presume that most of those who peruse these hints will / be able to obtain professional and expert assistance, and in / that case another important question will have been automatically settled. / I refer to the selection of suitable dictation matter.

**Words.** There / can be no better material for the reporting aspirant to /  
 400 practice upon than political speeches, and it is a very // good plan to  
 work steadily through a volume of one / particular statesman—John  
 Bright or Chamberlain for choice—to give / confidence and encourage-  
 ment to the writer. Even where a public / class is attended for practice,  
 this political matter would form / an admirable supplement as home  
 work. I have instanced Bright's / speeches because the language is  
 so clear, terse, and expressive, / and because they do not abound in  
 involved sentences or / unusual expressions like the utterances of so  
 many other politicians. / Later on, when confidence and facility in  
 500 the use of / the pen have been gained, dictation matter of a more //  
 varied and difficult kind should be taken, such as Macaulay's / Essays,  
 or Emerson's "Nature Addresses and Lectures," than which there /  
 can be no better medium for practice for the student / who is advanced  
 to something like 70 or 80 words / per minute. With a home reader  
 it would be well / at first to read back each passage as soon as / taken.  
 In this way the mistakes in transcribing can be / noted, blanks filled  
 in, and outlines which were consciously wrongly / written improved  
 upon. I do not recommend the practice of / repeating the matter  
 600 dictated, although I am aware that on // this point I am at variance  
 with some of the / best and fastest writers in the country. My reason  
 for / this objection will appear in another part of this article. /  
 Another suggestion for the young student practising speed is to /  
 have the matter which appears weekly in the "Phonetic Journal" /  
 as a key to the shorthand read to him at / a moderate pace. This  
 will obviate the necessity for troubling / the obliging reader in the  
 matter of checking the notes / taken down. At his own convenience  
 the student can check / the whole of his shorthand by means of the  
 700 outlines // in the "Journal."

I have already referred to the margin / which should be reserved  
 on the left hand side of / the page. This is useful for noting any  
 passage or / word about which there is a doubt—a mishearing, for /  
 instance, or a blunder wittingly committed by the writer. A / cross  
 hastily written in the margin will draw special attention / to the  
 place, and, even if there is no time / to read through the whole of  
 the notes taken, these / marked passages should be at once referred  
 to, and points / of difficulty cleared up.

**Words.**

800 Don't attach too much importance to // the question of turning over the pages. Until you can / write at about 100 words per minute, this is / a matter of no great concern. It will be sufficient / to cultivate the habit of inserting the thumb under the / bottom left hand corner of the page the moment you / begin at the top of the same, and in this / manner to hold the corner of the paper until the / end of the last line is reached, when a quick / movement will throw the page over. To facilitate this practice, / the whole of the

900 left hand corners of a new // book should be "worked up" a little. Never commence a / new book without "disturbing" its pages somewhat, otherwise you may / find two or three sticking together at a critical moment, / and even this slight check may cause you to lose / the greater part, if not the whole, of a sentence. /

1000 There are many occasions when the industrious student could practise / but for the absence of any reader. This need not / be altogether so, for Sir Isaac Pitman & Sons issue / a capital series of personal speed practice books—(recently revised / and considerably improved), by the aid of which much progress // may be made towards the goal of high speed, without / the aid of any other person whatever. These little books / are after the pattern of shorthand note-books, with the / longhand matter printed on every alternate line. The student has / only to read and write simultaneously, and this practice has / advantages peculiar to itself, and not to be found in / the ordinary methods of speed practice. For instance, the appearance / of a difficult word will not cause a complete breakdown, / in as much as the writer can take his own / time about the choice

1100 of an outline. Nor is there, // under those circumstances, the troublesome element which is most disturbing // to a beginner, namely, the sound of new words while / he is attempting to write forms for those already uttered. // These little self-help speed practice books are too little known / and availed of, and therefore I call particular attention to / a most valuable aid to speed acquirement.

1200 The enthusiastic speed / aspirant lives in a sort of atmosphere of shorthand for / weeks. He no sooner sees a name over a shop / or at the corner of a road than he endeavours / to construct the outlines for the same. I have known // some who have got into the dreadful habit

**Words.** of *thinking* / shorthand while talking (or rather listening) to a friend. While / the latter has been waxing eloquent upon some subject, he / has gradually noticed an increasingly vacant stare on the face / of the listener, until he began to think his companion / had either taken leave of his senses, or that an / apoplectic fit was imminent. Neither of these dangers, however, was / impending. The listener had simply been mentally taking down the / speaker, and, to use an expressive vulgarism for the moment, / this reprehensible practice is calculated to "take down" any unsuspecting // friend, however amiable.

1300

There are various beneficial methods of practice / to be pursued without the aid of a reader, which / I shall allude to in the next part of my / subject, but the "interlined speed practice books" afford the best / opportunities, and one can only wonder that they are not / to be found in greater circulation or in larger numbers. / If this pamphlet shall serve to increase their sphere of / usefulness, I shall consider I have been able to render / a special service to phonographic students, even though, at the / same time, I have

1404

been unable to avoid rendering one // also to the publishers.

## ADDITIONAL AIDS TO SPEED.

Words.

**R**EADING practice and speed practice should go hand in hand / from the moment that dictation practice is entered upon. There / is nowadays no lack of interesting, well-written, and cheap / phonographic literature, and teachers should see to it that their / pupils read printed or lithographed shorthand assiduously. I am able / to speak with the utmost gratitude of the vast amount / of assistance I obtained from the magazines and journals. I / was an omnivorous reader of all the shorthand literature I / could lay hands on long before I took dictation of / any kind, and almost abandoned everything in the shape of // ordinary type. The result was, I was soon able to / read the outlines in the shorthand magazines "the first time / of asking" with as much fluency as I should read / a newspaper now in the common print, and often read / such periodicals, as soon as they appeared, to classes of / note-takers at rates as high as 150 / words per minute. To this continual practice, and to a / certain amount of pertinacity in making out signs which at / times appeared to be hopeless, I attribute a good deal / of the ease with which I worked up speed. When // at last I began to practise in earnest, I found / that the outlines for both words and phrases sprang to / my pen with barely an effort on my part. My / mind was so imbued with the characters I had studied, / that I was really seldom at a loss for a / form, no matter how strange the word.

When a pupil / comes to me and says, "I have just commenced speed / practice, and I find it very difficult and confusing, and / do not seem to make progress at all: what am / I to do?" My reply is invariably monosyllabic—"Read!" I // advise him to procure one of the popular magazines published / in shorthand, and to utilise all the spare time he / can command. There are many opportunities which the enthusiastic student / can seize for the purpose. There are the journeys up / to town and back. There are times when the right / hand is temporarily disabled, when a finger has been cut, / or a thumb sprained; then the loss of reporting practice / should be zealously made up by an extra amount of / reading. In the acquirement of speed in shorthand, I attach / fully as much importance to the influence of reading practice // as to actual note-taking.

## Words.

Some teachers who can take an / excellent note up to about 140 words / per minute adopt the very laudable practice of handing a / page or two of their notes to their students. This / practice is also of undoubted value to the learner, and / both teacher and pupil feel an equal amount of satisfaction / when a page of actual reporting notes has been accurately / transcribed by a student. Sometimes even the teacher may be / taught a thing or two by the very mistakes committed / by the student in attempting to decipher the notes.

500 Speaking // from the teacher's point of view, I have learned many / valuable hints from the transcripts of my own reporting notes / made by intelligent pupils.

As in the case of most / other things, there is a right and a wrong way / to read. The student should set out upon a journey / through a phonographic magazine equipped with a lead pencil, and / as soon as he happens upon a form whose significance / he cannot readily grasp, a circle should be drawn round / the obstructionist, and no further thought for the moment paid / to it. By reading

600 steadily through the article in this // way, the gist of the matter will become clear, and / a material advantage will be obtained by the reader when / he turns his attention once more to the encircled items. / Very often the cause of failure to read an outline / is to be found in the absence of an initial / vowel which the word really possesses, but which has not / been written. The 'mind naturally' rushes to the first visible / thing, the consonant, ignoring altogether the possibility or a commencing / vowel. On the mere suggestion that an initial

700 vowel may / help to clear up the mystery, I have seen an // instantaneous look of intelligence pass over the previously puzzled countenance / of the pupil, and the right word has been uttered / triumphantly.

It is a good plan, too, to pencil in / the margin all words and phrases whose outlines appear new / to the reader. Many useful hints in the way of / abbreviation and phrasing are to be gathered from the best / of the phonographic magazines. I have always deplored the untimely / demise of the *Phonographic Lecturer*, written and published by the/late Fred Pitman, from whose pages I garnered

800 many a / golden grain of wisdom, many a bright sheaf of valuable // abbreviations, and quite a rich crop of excellent phraseograms.

**Words.** Not / only was the matter supplied always entertaining and instructive, but / I have no hesitation in saying that the shorthand forms / were the most accurate and most fertile of practical suggestion / that I have ever seen.

The transcription of reporting notes / claims a few words of serious advice. Let none be / misled into the belief that it is just as beneficial / to read over one's notes as to write them out. / A greater error could not be committed. Later I shall / have something to say  
 900 about amusing mistranscriptions—amusing, that is, // to all but the perpetrators of them. In reading through / your notes you may be perfectly satisfied with the version / you are giving, but it may be, really and truly, / very wide of the mark. You may justifiably consider that / it makes sense, but it may not be the sense / intended by the speaker. It is only when a transcript / is made and has been checked, and corrected where necessary, / that the shorthand student becomes acquainted with his own shortcomings, / and learns also the great danger which accompanies the choice / of wrong outlines.  
 1000 “Oh, I generally read everything I write,” // says the young phonographer, as a rule, quite confidently. But, / if he perverts the statement, “her athletic democracy”—referring to / America—into “here they will take democracy,” as was actually / done within my own experience not long ago, who is / to say him nay? In all probability this writer fully / believed he had correctly rendered the expression. It requires no / great stretch of imagination to recognise the possibility of the / blunder in this case. And this illustration also serves to / bring out another point. Again our friend, the  
 1100 initial vowel, / crops up. Learn to drop in this most useful mark // whenever possible. Had it been done in the case quoted / above, “athletic” would not have been so distorted, and the / rest of the sentence would have been made clear. I / recollect a case in which a local reporter made Lord / Dufferin say he “thanked the people of Bradford for the / beautiful dress they had presented to his wife,” when it / turned out that it was an *address* that had formed / the mark of the Bradfordsians’ esteem. Of course, it is / not possible always to write out everything that has been / written, but at least  
 1200 some portion of each day’s work // should be so treated.

When these transcripts come to be / checked, the important subjects of spelling, punctuation, capitalization, and composition / should not be

**Words.** overlooked. Many important mistakes are committed owing / to the absence of any method of denoting the end / of a sentence. It is a frequent vital error to / commence a fresh sentence with the concluding words of the / previous one, and the well-known instance, "I called the honourable / gentleman a liar, it is true, and I am sorry / for it," cannot be improved upon. In this case the / omission of any full-stop mark caused the transcriber to // say, "I called the honourable gentleman a liar. It is / true, and I am sorry for it."

Much has been / said on different occasions as to the repetition of the matter in reading practice. I am not one of those / who favour the plan. The experiments I have made and / seen put into operation in this respect have not encouraged / me to pursue the practice. Of course, a given piece / of matter becomes increasingly easy to take down with each / repetition ; provided only it be repeated a sufficient number of / times, there is no reason why speed should not be // increased in the course of a week or so from / 60 to 160 words per minute. But / the increase is on an entirely false foundation, and the / custom begets in the writer a sham confidence in his / own powers, and more often than not he is liable / to break down the moment strange matter is introduced. I / believe the Americans are, if anything, in favour of the / plan, but I have not yet found it to obtain / in England, and certainly have never seen its introduction attended / with successful results. It may be urged that confidence is // given to the writer by means of repetition work, but / I maintain the direct opposite is the case, and assert / that it shakes his confidence and brings about a poorer / result with the first piece of fresh matter he has / to deal with after repetition practice, than would have been / the case if he had left this severely alone.

On / the other hand, repetition may be well and beneficially indulged / in when not following a speaker, and here comes in / another hint of a useful kind in the category of / additional aids to speed. If some short piece of prose // or verse is thoroughly committed to memory, it will afford / excellent personal practice when no reader is at hand. In / the case of poetry, the outlines will be somewhat more / difficult, and the opportunities for phrasing less frequent, and so / the first writing of the passage may not be a / smooth one. Having thought out all the difficulties and surmounted / them,



**Words.** however, there can be no harm, but only good, / in re-writing the piece, and even repeating the performance several / times. But when following a speaker, I should undoubtedly prefer / fresh matter  
 1700 all along, as any repetition work under these // circumstances only serves, in my opinion, to retard progress of / a real and lasting kind.

Another favourable means of practising / one's outlines when there is no opportunity of writing them / is presented when the student finds himself one of a / congregation or audience, and has neither book nor pen, or / is distant from the reporters' table, or any other place / at which he could write conveniently. In these circumstances the / finger should act as substitute for the writing instrument, and / the speaker should be followed by endeavouring  
 1800 to trace the / characters upon the knee or book or even upon the // palm of the other hand. One thing about this invisible / practice which may commend it to young phonographers is that / there will be no transcript required of these "notes." It / is also a splendid exercise of the mental powers to / *think* the outlines out as the speaker proceeds, without making / any attempt to trace them in the manner described above. / Sometimes the finger practice just mentioned may cause the neighbours / on either side to fidget, or to imagine that the / phonographic zealot has become suddenly afflicted with some peculiar disease, / akin to St. Vitus's Dance. Then there  
 1900 is the visit // to the theatre or concert room. Dramatic work is among / the fastest that can fall to the lot of a / reporter, but it is interesting to endeavour to take down / the performers, even in snatches. Sometimes the exciting incidents of / the play may serve as a stimulus to the phonographer, / and he may find himself almost unconsciously keeping pace with / the most rapid utterances, what time his bosom throbs with / indignation at the persecutions of the heroine, or his cheeks / are wet with the tears of laughter, extracted by the / excruciating antics of the principal comedian. But enough  
 2000 has been // suggested on this point to indicate in what manner it / is possible to get useful practice in thinking out phonographic / outlines in apparently adverse circumstances.

One method of practice which, / in my early days—I won't say my most enthusiastic / days, because they have not yet departed—was productive of / both benefit and amusement, consisted in taking down, quite unknown / to the speakers, the conversation of relatives and friends at / home. Sitting down at the tea table, and apparently deeply / engaged in study, I was jotting down, as fast as /  
 2100 my powers would allow me, the animated remarks of the // family,

**Words.** vocalising all I wrote most clearly, so as to / have the satisfaction afterwards of reading over the notes to / the unsuspecting causes of them, and being anxious to gain / their good opinion of my progress in the art. Informal / conversation of this kind, it is well known, is about / the fastest work that a shorthand writer could possibly have / to cope with. Sometimes the reading back of these notes / causes endless amusement. Sometimes it does not! Now and then / there are desperate efforts made to get hold of the / book  
 2200 containing the mysterious signs, remarks having been allowed to // fall which the speakers are very anxious to recall. The / most simple and ordinary expressions sound perfectly ludicrous when jumbled / all together and following straight upon one another without any / real connection between them. But in this manner the student / may gain enormously in speed, owing to the variety of / speakers, to the rapidity of the utterances, and to his / own interest in the work being performed.

It is necessary / here to caution the student against sacrificing neatness to speed. / My own theory is that up to the attainment  
 2300 of / a speed of 120 words per minute // every effort should be made to write the notes clearly / and carefully. After that stage has been passed, however, there / should be a considerable loosening of the joints and a / freer flow of outlines. By this time, too, there will / be greater familiarity with shorthand characters, and so, a corresponding / license in the writings of the forms may be permitted, / with even an increasing ease in the reading of the / same.

In the early stages of speed acquirement, various methods / of practising neatness should be resorted to. The keeping of / a diary  
 2400 is a capital plan, inasmuch as it, first // of all, insures a certain amount of slow, carefully written / work being done daily, and also serves as a record / of phonographic and other progress. Correspondence in phonography with students / at about the same point in the study or a / little ahead of it should be cultivated, and, if on / phonographic topics, a double advantage will be derived. If any / further practice is desired, the leading articles of the daily / papers will offer the best opportunities, the language being so / varied that one's phonographic vocabulary cannot help being enlarged, while /  
 2500 the general knowledge so invaluable to a shorthand writer in // any branch of the profession will be sure to prove / of enduring benefit. Membership of a good evercircular can only / be a boon, although on this point I must confess / that I was never fortunate enough to  
 2545 reap the advantages / which these institutions undeniably afford.

## HINDRANCES TO SPEED.

Words.

**H**AVING now dealt with the various methods of acquiring speed, / a few words on some of the special hindrances to / rapidity in shorthand writing will not be out of place. / Mental hesitation has been already referred to, but too much / insistence cannot be placed upon this, the chief obstacle to / be surmounted. Some students are naturally slow thinkers; others are / quick-witted enough, but are afflicted with bad memories. To both / of these classes alike the same words of advice must / be tendered: strengthen your weak points in the rules of / the system, and read printed shorthand regularly and intelligently. As // to the first point, I would say: never write an / outline or phrase simply because you have seen it so / written somewhere or other; write it because you have reasoned / it out, and because your knowledge of the rule governing / this particular instance convinces you that there is no other / way of correctly writing it.

100

200






Awkward joinings figure prominently in / the category of hindrances. Such atrocities as "to say," "your / opinion," "we can tell," "and as to the speed," (which / I saw not long ago in a phonographic magazine that / prided itself upon its accuracy, and even went so far // as to point out all the errors in its contemporaries— / but is now, alas! defunct), are terrible stumbling-blocks in / the path of the phonographer.

300

The attitude of the writer / in relation to his note-book is another important detail. Shorthand / notes can be taken most comfortably and correctly when sitting / almost erect, but I have observed with real pain the / ungainly, cramped positions which some students have become habituated to, / crouching over their note-books, and allowing the chest to lie / heavily upon the table, while with head almost resting on / the left arm, they positively squint along the lines of // the note-book. None can ever hope to do great things / in the way of speed who adopt this unnatural posture. / The weight of the body should be thrown almost entirely / on the left arm, and the right hand allowed perfect / freedom of movement, and if the little finger of the / writing hand alone comes in contact with the paper the / best results are possible of achievement.

**Words.** Another hindrance may be / called attention to in the manner of holding the pen. / In the first place, it should be held firmly, but / not *tightly*. In the next, it should not be grasped // too close to the nib, otherwise there is bound to / be a cramped appearance in the notes, and a serious / check placed upon the free play of the right hand. / There should be fully an inch and a half, including / the nib, above the first finger; or, in the case / of fountain pens, it will be better expressed if I / say that the first finger should be just where the / top section unscrews. This may appear to some but a / minor point, but it is far from being an unimportant / factor in the matter of speed. And, lastly, there should // always be the same length of writing instrument. Do not / write sometimes without the cap at the bottom end and / at others with it. The great difference in length will / bring about a state of indecision in the size and / shape of the outlines, and, as already pointed out, the / change from pen to pencil will be likely to have / an equally detrimental effect.

Then bad choice of outlines must / next be noted. Speaking generally, phonography lends itself readily to / a selection of facile and mainly pretty forms, but it / must be confessed that there are some unavoidable monstrosities inseparable // from the system, such as—to give a few instances—/ “Homoeopathic,” “dyspepsia,” “expeditiously,” “galaxy,” “legacy,” “Tottenham,” “horse-flesh,” “Degeneracy,” “oxy-hydrogen,” / etc., which no amount of coaxing will enable us to / write with ease. But these are the rare exceptions, and / any page of shorthand will show an almost unbroken succession / of artistic characters. But when a person writes such a / word as , with the form —which requires almost / an artist to execute with any approach to accuracy—he / will only have himself to blame if trouble arises when / the hour of transcription comes round. Nor would I feel // inclined to exonerate the perpetrator of , , or even / , when there is ready to his hand the graceful / and in no way incorrect outline . Syllabication is, of / course, a good thing when it can be observed without / a sacrifice of a

**Words.** serious kind, but the outline I / have suggested is on all fours with , which not / even the veriest tyro would think of writing otherwise. It / is these points which make the study of Phonography so / interesting, and which enable us to find in the construction / of good outlines a never-failing source of delight, as well // as of profit. In advocating above the use of initial / downwards, where no vowel precedes, I am quite aware / that I am swerving somewhat from the path of orthodoxy. / But I have observed of late years a growing tendency / to adopt the downward stroke in such cases as "room," / "remainder," "remit," and so on, and nowadays the practice is / almost universal among expert shorthand writers. I do not think / the matter is looked upon with absolute disfavour in any / quarter. And, while on the subject of points of variance / from the text-books, perhaps I may be allowed to // put in a good word for the more extensive use / of the stroke "ing" in preference to the dot. Many / blunders are committed by shorthand writers who, having intended to / use the dot in certain instances, entirely ignore it in / transcribing. Moreover, it is obviously inconsistent to write , , and then in phrasing to adopt  . / I advocate the writing of the stroke "ing," wherever a / fair joining can be obtained, just as cheerfully as I / always advised the duplicate sign for fl in the words / "reflection," "inflict," an improvement which nearly every practical writer and // teacher of shorthand strongly supported for years before it was / made an integral part of the system. Some official rules / on the mode of writing medially might also be / very usefully incorporated. But these are matters I must not / touch upon further here.

A minor hindrance, but one which / should not be lost sight of, is the habit of / constantly changing one's writing materials. One day the stump of / a pencil, the next a steel pen, very fine and / hard, to be changed the following day for the broadest / of J nibs, next a fountain pen, followed by a // plain gold dipping-pen, with an immediate reversion to pencil again /—this is a vicious practice which cannot but have fatal / results upon the speed aspirations of the shorthand writer. It / is not an

**Words.** easy matter to get a fountain pen / which shall quickly settle down and accustom itself to your / whims and peculiarities. A lot of patience is necessary in / the selection of these articles. Usually a fountain pen requires / to be coaxed, and pampered and pandered too before it / will become what I must call, for want of a / more appropriate expression, entirely sympathetic and responsive. But it is // time well spent if at last success should crown your / efforts and you find yourself blest with the greatest treasure / that could belong to a phonographer—a writing companion which / shall never fail you, and which can be trusted “to / make its mark” in the world.

1200

1300

1400

Of course you will / use a notebook which opens from south to north, rather / than from east to west. I say “of course,” although / I know of several obstinate writers who persist in adhering / to the more clumsy contrivance. Probably, if they could get / a notebook which, by some extraordinary mechanical arrangement, opened, say, // from N.E. to S.W., they would infinitely prefer / that. These are the creatures one usually finds armed with / a fragment of lead pencil almost concealed between finger and / thumb, or who, if they use a pen, prefer to / hold it between the first and second fingers rather than / between the thumb and first finger. No amount of reasoning / will put this kind of individual right. The wonder is / that some of them don't, out of sheer “cussedness” — as / the Yankees express it — write thick strokes for thin, hooks / for circles, and half-lengths for double-sized characters, though, now // that I come to think of it, this is just / what most of them end by doing.

1485


With the proper / style of notebook, the page can be so manipulated that, / when the upper half has been covered, the thumb and / forefinger of the left hand gradually “work up” the lower / half, so that the line of writing remains always at / about the same level, and there is no need to / make awkward outlines on the bottom line or diminish the / number of words per line.

## CAUSES OF MISTRANScribing,

## With some Instances.

**Words.** **T**HE attainment of a high speed—or indeed any speed /—will be altogether useless if it be unaccompanied by the / ability to transcribe correctly. Let us therefore consider for a / moment some of the causes of error in transcribing.

Notes / written under pressure present many peculiarities, and are well calculated / to trip up the careless or thoughtless, or even those / who do not deserve either epithet, who are, nevertheless, unfamiliar / with their own failings when writing rapidly. One of the / most prolific causes of mistake is the absence of an / initial vowel, which  
 100 ought to have been inserted. For this // reason I have known “ambition” rendered “men,” “addition” turned into / “condition,” “attack” converted into “talk,” in such a sentence as, / “He was the subject of attack.”

In the phrase “Mr. / Brown’s researches had been patiently carried out,” the word underlined / was rendered variously by several writers. First it appeared as / “efficiently,” for which there is some ground of excuse. Then / came “apparently,” which, of course, was a gross blunder, led / up to by the fault of supposing that the word / selected would be written with the form .

Still another writer / made it appear that Mr. Brown’s researches  
 200 had been “fortunately” // carried out. Faulty early training must have been responsible for / the blunder “apparently,” but in the other cases it must / be put down to unfamiliarity with one’s own notes.

A / most amusing instance occurred in the case of “Mr. Gladstone / had refused dissenters their rights.” One slovenly shorthand writer rendered / this “dozens,” thereby completely altering the sense, while another, who / wrote even a worse style, made it “thousands.” It will / hardly be credited that the shorthand could have been so / badly written as to bring about the change from “dissenters” / to “thousands,” but it is an instance  
 300 which occurred within // my own knowledge. I have always taught the exaggeration of / the double-length strokes, and should myself write “dissenters” with considerably / more than a double-sized character.

**Words.** Provided the exaggeration be not / carried to too great a length (literally as well as / figuratively), this advice can only make for legibility.

There was / another case in which the speaker had said "The British / Constitution consisted of the Lords Temporal, the Lords Spiritual, and / the Commons." It was the last word which caused all / the mischief. In the case I have in my mind, / the writer had  
 400 in the shorthand note the word "Com'mons" // properly vocalised and with the prefix "com" also inserted. It / looked something like "attendance," and the real cause of trouble / was that the stroke vowel had been written too close / to the consonant. It was consequently translated "The Lords Temporal, / the Lords Spiritual, and the attendants!" Gross blunder as this / is, it is one of those easily committed by a / young student, without much knowledge of men and things, and / a comparison between the word "attendants" and the roughly written / outline will show how easy it is for a novice, / at any rate, to fall into such an extraordinary  
 500 error. //

In a lecture on "London Twenty Years Ago" the speaker / had referred to the district of West Green which had / grown up. This came out as "waste ground" in the / transcript. Then, in the same lecture, "a very handsome church" / was made to read "a very insignificant church." Here a / violation of rule led to the error. In the word / "handsome," the circle should have been put to the syllable / to which it belonged, as is done in the phrase / "in some cases." Otherwise, of course, the circle would be / put to the  
 600 first curve, as in "noisesome," "mason." Later // on the word "Londoners" was transcribed "land-owners." I recollect also / hearing a lecturer on law giving utterance to the phrase, / "The law on the subject is *all right*," and finding / afterwards that this had been transformed into "*all rot!*" As / the latter was a somewhat uncommon expression, to say the / least, it should not have been taken as the correct / rendering by the transcriber, unless there was actually a vowel / to confirm it. On another occasion, Mr. Gladstone was made / to refer to the "*dishonest* suggestions of his followers," instead / of the "advanced suggestions." In the report of a company's // meeting,  
 700



**Words.** a shorthand writer made the chairman say, "The company / has already buried £30,000," when it should have / appeared that they had only *borrowed* that sum.

"Quotations" has / been known to clash with "narratives," and this instance shows / again the advantage of a bold style over the cramped / one. If the hooks that are intended to be large / are made rather more than twice the size of the / ordinary hook, there would be little liability to fall into / error. Very often, too, the transcriber is in considerable doubt / as to whether he intended a word for the singular // or plural. Make your double circles fully three times the / size of the ordinary ones, and let this golden rule / always apply to double lengths, final tion hook, etc. To / give a few instances:—case, cases; pen, passion; placed, plaster; / ma, mother.

This safeguard is particularly valuable in the case / of plural words formed with the double circle. But to / turn "mountainous scenery" into "monotonous scenery" presumes one to have / been guilty of bad choice of outline.

How are these / pitfalls in transcribing to be avoided? I give the following / twenty hints, which, taken together, practically cover the subject:—

- 900 (1) There // should be thoroughness in the study of the rules.
- (2) Write / always with a pen in preference to pencil.
- (3) Read all / the printed shorthand you can find, in order to acquire / familiarity with the best outlines and phrases.
- (4) Vocalise proper names, / as a general rule, and all unfamiliar words.
- (5) Remember the / great importance of inserting the initial vowel wherever time will / permit.
- (6) Strengthen your weak spots in grammar and composition.
- (7) Endeavour / to follow the sense of the matter you are taking / down.
- (8) Be sure of your grammalogues and contractions.
- (9) Don't indulge / in too much unauthorised abbreviation.

**Words.**

1000

(10) Cultivate the habit of writing // everything in position, for, while it may be true that / many words don't require special position, the practice will insure / the placing in their right places of those words which / must be written according to the positional rules if you / wish to render an accurate transcript.

(11) Make the reading of / your own notes a special study.

(12) Adopt a definite method / of punctuation, especially indicating the full stop mark by the / small cross recommended in the text books.

1100

(13) Write all figures, / from 1 to 9, in shorthand. All figures, two or / more in number, are better represented as figures. Every single // figure, if written as such with any rapidity, will easily / clash with a shorthand outline.

(14) Exaggerate your large hooks, circles, / loops, and curves, and generally write a bold, decisive style. /

(15) Cultivate the memory by repeating the words after a reader / or speaker.

(16) Practise slow writing for neatness and exercise of / phrases.

(17) Do your work with the best obtainable materials.

(18) Resist / the temptation to write a slovenly style, and when taking / notes at much below your highest speed, write as neatly / as you can.

(19) Read over and revise your notes as / soon as possible after they have been taken.

1200

1208

(20) Mix a // certain amount of common sense with the other ingredients.

## SUMMARY.

**Words.** EXPERTS differ as to the proportion of shorthand students who / can ever reach a high speed in writing. I have / no hesitation in saying that, in the absence of any / special physical or mental weakness, all who conscientiously observe the / necessary conditions can attain a speed of 150 / words per minute, which, if reliably written on general / matter, would be good enough for most purposes. How far / above this could be reached must certainly depend on individual / ability and temperament.

100 Success cannot possibly be achieved where there / has not been an exhaustive, careful and intelligent study of // the instruction books. Nor will high speed in shorthand come / to those who are not prepared to work hard, face / difficulties, and go about their task with a "never-say-/die" sort of spirit of determination. I have seen high / speed writers made of the most unpromising material; where the / persons have been by no means robust or of unusual / mental alertness. Lack of physical strength has been made up / for by a doggedness which would never acknowledge defeat. Mental / slowness was counterbalanced by a spirit of thoroughness which regarded / "study" and "mastery" as equivalent terms.

200 Nor can the goal // of the shorthand writer's ambition be reached without enthusiasm. Fortunately, / most earnest students find enough of real interest in the / study of phonography to make them enthusiastic. Such as these / lose no opportunity for studying the system or practising their / dexterity in the writing of the outlines. There are, of / course, many other opportunities for getting speed practice than those / which I have mentioned in this pamphlet. I have, for / instance, not touched on sermon reporting. The period when the / student commences to take down sermons probably marks the dividing / line between commercial proficiency and verbatim reporting ability. The practice // of sermon reporting  
300 must be heartily recommended, inasmuch as its / results are in every way beneficial, and the facilities afforded / both frequent and convenient.

It is futile to attempt to / follow day by day the amount of progress one has / made in speed.

**Words.** It is impossible to say to-day that / you are writing 60 words per minute, and to-morrow you / should be doing 65, and the next day 70. / Speed acquirement is imperceptible, and there is no use in / worrying about it. You must plod on, "practise and persevere," /  
 400 read shorthand when you cannot write it, study your own // phonographic eccentricities, and learn to appreciate what has been well / called "the margin of variation" in reporting notes, and you / will surely find, at the end of a month or / so, that real progress has been undoubtedly made. High speed / is well worth working hard for. It is an inexpressible / delight to wield the flying pen with grace, ease, and / certainty, and to feel that you could lay aside your / notes for a long period, and nevertheless be certain of / readily and rightly turning them into marketable manuscript.

Don't be / content with respectable mediocrity. True it may be,  
 500 that at // the present moment you may not be called upon to / perform any greater feat than is represented by the stereotyped / 80 or 90 words per minute, but by possessing the / ability to write much above that rate, you will, as / a matter of course, perform the simpler duties with greater / precision and facility, making the accomplishment of your task a / pleasure instead of a labour, besides fitting yourself to do / greater things whenever and wherever the necessity should arise.

There / is no royal road to "High Speed in Shorthand."  
 600 The / journey must inevitably be a long and tiring one, and // the path will be found to be frequently slippery, often / rugged and steep. Put your back into the task, determined / to accomplish what you know others have succeeded in doing / already. Don't try any "short cuts" as a means of / arriving at the journey's end the quicker. There will be / many a hill to climb, and many an obstacle to / surmount; but a stout heart and access to the ever- / flowing fountain (pen) will bring you close to victory. Here / and there I have set up finger-posts to indicate / the right road, and I  
 700 trust they will be the // means of helping many a wanderer on his  
 709 way.



FINIS



SECRETS . . . .  
OF SPEED IN  
SHORTHAND.



PRICE SIXPENCE.

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## OPINIONS OF GREAT MEN ON SHORTHAND.

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CECIL RHODES.

“If I had a son, I would see that he learned Shorthand.”

---

LORD HERSHELL.

“We should grasp the fact that shorthand is of the greatest utility, not only in public offices and in commercial life, but to every human being.”

---

LORD ROSEBERRY.

“Our first economy must lie in the direction of a much greater employment of shorthand.”

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# SHORTHAND.

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## ITS USE AND VALUE.

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The uses to which shorthand may be put are innumerable. In Government, legal, insurance, and commercial offices it is in constant demand for official notetaking purposes, and for the press. Shorthand has become a necessity. Year in and year out thousands learn shorthand to better their position in life, and no staff of an important business house is complete without a shorthand writer. Shorthand is taught in day and evening schools, whilst many endeavour to learn the art by their own unaided efforts. Anyone who has a practical knowledge of shorthand possesses an accomplishment always at his finger ends, and which may be used at a moment's notice.

But there are thousands of students of shorthand who never even attain a modicum of success. Through no apparent fault on their own part, failure seems to follow in their train, and, despite their desire for success, they never reach the summits of their ambitions. The hints and suggestions given in our special articles will, it is hoped, in a measure meet the wants of students who have been unable to reach the degree of proficiency in the art to which they have aspired, and who are handicapped from the want of suitable tutors. In every instance, whether the reader is a student or teacher of shorthand, we have endeavoured to show "a direct route" to the acquirement of speed.

We wish to show you how you may succeed in enjoying the fruits of your study, here and at once; not when hopes have withered and powers of enjoyment have faded, and when knowledge is shorn of much of its usefulness—but now, when proficiency can be put to immediate and personal advantage.

## INSTRUCTIONS TO SHORTHAND STUDENTS.

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### HINTS TO SPEED ASPIRANTS.

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Pupils are advised to master the theory of the subject as the best possible preparation for the performance of genuine reporting work. The elementary principles must not be hurried over. When either brain or body is fatigued, it is expedient not to study the art at all.

“Rest is a fine medicine. Let your stomachs rest, ye dyspeptics; let your brains rest, you wearied, worried men of business; let your limbs rest, ye children of toil.”—Carlyle.

You must remember that you are to engage literally in a process of education; and the advance must necessarily be gradual.

Do not expect too much. Do not be cast down if you fail. Do not be surprised if others surpass you in achieving quick results. Some children learn to read more quickly than others, do they not?

There is one comforting fact that you are ever to bear in mind. It is that you CAN attain the object in view eventually.

There is no one of ordinary intelligence who has not latent in him or her the ability to learn shorthand. We do not understand the scope of the field of our ambition.

The shorthand student groping in the darkness of the elementary stages has much to do before he can arrive at the full development of the art. He is as yet a traveller stumbling upon the threshold, catching an occasional glimpse of light, but not entered into possession.

Our object is to teach you how to obtain results, at the same time giving you a hint of the possibilities and comforts that are for them that persevere.

Caution is necessary for the over-enthusiastic or heedless student. The former gets a text-book, and in his desire to flaunt his new hobby rushes through the reading of the book, and after a few months' study in this manner finds that the whole theory is a tangled mass in his brain, of which he cannot make any use.

The heedless student is another type who fails. The subject may interest him, but other things come in the way and divert his attention.



These are the individuals who let their opportunities slip away, and in later years blame their teachers or themselves for their non-success.

In the initial stages of the study it is advisable to have a fixed object in view. Many a pupil has entered upon the study with every desire to become proficient in the study, and failed to realise this desire. From being too anxious to do well many a promising pupil has become inattentive to the lessons, and finding that he cannot do the exercises with any degree of accuracy finally in disgust gives up any idea of learning the art. This is not an isolated example, for it is well known that many begin to learn shorthand and cast it aside as a useless acquirement. But in this opinion they have made a great mistake. To thousands it has proved an interesting and profitable hobby—indeed, the master-key to success in business life.

We wish to impress upon you that the only thing you have to learn is to successfully record the spoken sound. Sometimes you will find your work easy, and sometimes it will be an effort. Much will depend on the power of the student to keep his mind concentrated on the object in view.

Practice first with one person and then with another will make your mind so active in recording the signs for the spoken words that you will actually record as quickly as you are dictated to.

Remember that continued practice is necessary to success, and at each succeeding test you will notice a marked improvement in your ability to read your notes.

Nothing should be arduous or wearisome in the quest for the acquirement of speed. Your advancing success in writing to private or public dictation will prove to be an enjoyable diversion, entertaining and helpful to yourself, whilst the reward will be the ability to write at a high rate of speed on all round matter.

The time required for appreciable results largely depends upon the student's time for lessons and his attention to practice.

Some reader may say this is too simple an explanation, that he wants something more mysterious and complex. To that type of person we would merely say—"Follow instructions and see for yourself." You can learn in no other way.

He would be very unreasonable indeed who would expect a radical change in his shorthand ability to be

brought about immediately on practising any single hint given herein.

What pupil has never had in his or her mind the desire to outstrip their fellow-students. This desire manifests its source in many ways. Every expert shorthand writer can look back and recognise at one time the desire to impress people with their proficiency and ability in the art.

Your complete success depends upon the mastery of will power. Indifference terminates the quest for successful training and results. You cannot expect to step into the vanguard in a limited period of time. Training is necessary. Practice is necessary. You must begin at the beginning and lead on from the most simple outline to the most abbreviated style.

Witness the performance of a professional shorthand writer and those who witness the display! It makes converts for speed practice at once. It rouses the greatest enthusiasm. It is the result of no special endowment, merely the result of concentration on the part of that individual. It is the patient pupil who secures success.

Concentration is an absolute necessity to the aspirant to high-speed honours. The whole force of the intellect should be brought to bear on the task at hand, all other considerations being temporarily laid aside. This habit of concentration can be cultivated by everyone, and it is of the greatest value outside of shorthand altogether.

It requires a certain amount of will-power to resist at first the distractions which are always presenting themselves, but if the interest in the subject at hand is increased, it will be found that this will prove the most effective means of resistance. As you interest yourself on a subject, so you concentrate your mind on it.

The hopeful youth, engaged all day in a business house and spending his leisure time in the improvement of his education, will sometimes enrol for half-a-dozen subjects at the one time. He will attend classes on two subjects at a time and hope to be thoroughly successful at the examinations.

To the student who desires to specialise shorthand and acquire dexterity in the art, we would advise him to take up shorthand alone. Give it your undivided attention and give its practice a fair trial and you will find this to be a successful method of reaching a high degree of proficiency in a comparatively limited time.

What effect does the ability to write shorthand at a high rate of speed give you? You will find business in that connection come to you unsought. It is bound to come. Don't be too impatient. Success will come.

Working steadily upon these principles, we guarantee that however hard it may seem at first to record accurately and with rapidity, you will become a first-class shorthand writer, able at all time to take in hand any class of note-taking work, and to make use of your accomplishment for your own convenience, pleasure, and profit.




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## HIGH SPEED IN SHORTHAND.

### HOW TO WRITE 200 WORDS A MINUTE!

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#### THE DIRECT ROUTE TO SPEED.

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An eminent litterateur once wrote that systems of shorthand were not worth the time and trouble required to master—even in a general way—the principles of the art. The bald and unsupported contention might apply to the erratic, but, unquestionably brilliant, individual who penned the article, the essence of which we have given in a single sentence. Let us come to the point straight away, and let us get right to the heart and yearning of the individual who has the desire to try for successful results. In the first place, he must not be disconcerted by any apparent difficulties. He must brush aside all notions of failure. He must, indeed, in his inward mind, say that he is going to succeed. The art is within the attainment of the individual who will try.

Sir Isaac Pitman, who possessed the colossal mind which invented phonography—the tracing and instantaneous production of every sound in the English language, by what seems to be and ultimately becomes an easily formed symbol—was entertained in Glasgow by a private family. Before partaking of his meal, Mr Pitman—he was not knighted at this stage—was asked to say “grace.” Mr Pitman did nothing of the sort, but when he had finished he reverently said a few words, thanking the Lord for the repast. This is the first occasion on which this little incident relating to the great man has been written or published. The simile is perhaps far-fetched, but it is obvious. My advice to the student is to work away silently but continuously, and when he has accomplished his end to return thanks. His brain-power—everybody has some brain-power—must not be blurred by any hairbrained, but doubtless well-meaning, schemes of professors in the art.

The student must know what shorthand really is. It is a method of writing in which abbreviations or arbitrary simple characters or symbols are more or less systematically employed in order to write words with greater rapidity than in the ordinary method of writing. The

ability to write shorthand at a high rate of speed is the aim of every student of the art, and many varied methods are adopted to attain the object in view. The hints and suggestions herein given will meet the requirements of students who are at a loss to find suitable means for instruction, at the same time catering for pupils with a knowledge of the theoretical principles of the system they have adopted. For all practical purposes a high rate of speed in shorthand writing is not an absolute necessity. Some of the most famous orators of the present day do not reach a higher rate of delivery than 130 words per minute, even in a peroration.

The fact that a person may gain a certificate for 200 words per minute is no criterion that he is a better writer of shorthand than the individual who can be relied upon to write 150 words per minute on all-round matter. The latter is the class of writer who may be termed as "expert," for he is reliable, a qualification which is not always in evidence with many who possess a 200 words certificate. Many of the best professional shorthand writers have graduated from the class first mentioned, and for practical shorthand work could put to shame some of the so-called "high-speed" men, both in the matter of fast writing and quick transcription of their notes. The master-keys to high speed acquirement have been assiduous practice and study of the most facile outlines.

The general test of speed certificates is on political matter, not scientific or technical, and it has been proved that shorthand can be written at such a rate as to be equal to speech in rapidity and fluency. It may be safely said that if the student makes shorthand a hobby he is on the direct route for high speed, for the knowledge gained in the pursuance of a hobby is of a far more lasting and durable nature than in cases where the study is a necessity. There are thousands of students who are never to attain a speed beyond 100 words per minute, and this state of matters is due to a lack of enthusiasm and want of ambition. For it is only the persevering, enthusiastic, and ambitious student who attains the pinnacle of success.

Thus, high-speed records are gained at the cost of exclusive devotion, persevering and constant practice, self-denying will-power, and an extensive and complete knowledge of the principles of the system adopted—all

proving most conclusively that to be an expert shorthand writer you must be a genuine student of the art. A mere elementary knowledge of the theory will never afford a ground work for proficiency, and it is a foolish idea for anyone to imagine that he can work up to a high rate of speed on such a basis. From the outset the student must develop a "Critical Conscience" of his own work that will induce him to "take pains." The want of neatness and accuracy in the primary stages develops latterly into careless work.

The golden rule of every student should be "accuracy first, rapidity afterwards," and it is really this phrase in essence which constitutes the difference between success and failure. Concentration is an absolute necessity to the aspirant for speed honours, and the whole force of the intellect must be brought to bear on the task which the aspirant has set himself to perform. All other considerations for the time being must be laid aside.

It is advisable for the student who desires to specialise shorthand to take up that subject alone, and in the long run this has proved to be the safest method of working up speed. With continual practice the student reaches such a high-water mark of excellence that future note-taking work becomes an easy matter.

Undoubtedly the reading of well printed shorthand is of great value to the speed worker. There is no strain upon the hearing or the hand as in dictation practice, while the shorthand characters are indelibly photographed on the mental retina, thus securing increased readiness of application, at the same time increasing the student's vocabulary. As a matter of fact professional writers lay great stress on the reading of printed or lithographed shorthand as a means of increasing speed, and students will find it an agreeable variation from the drudgery of constant practice. For the purpose of good speed work, good readers are always wanted, and if the student is dictated to by one who can intelligently observe the progress in speed, etc., he may be said to have surmounted half his difficulties. Valuable time is wasted by many dictators who either go too fast or too slow. The presence of the faults mentioned in the dictator tends to flurry the writer. The difference between the reading and the speaking voice—even of practised orators—is very great, and no one knows this better than the professional writer.

In order to train the fingers to fast writing or to write at a pace above one's ordinary rate, there is no more agreeable form of practice than the taking down to dictation of the same matter, over and over again. This particularly refers to matter which may have been dictated in the ordinary course of practice and which the writer has failed to entirely record. The confidence thus gained is of very great importance.

Any system of shorthand, thoroughly mastered by an educated person, may become a perfect instrument for the recording of speech with unerring accuracy and at such a rate of speed as will meet every requirement. The introduction of classified intersections, with the object of shortening the representation of certain words in general use, is a distinct aid to speed, and meets with approval. Experts have tried and tested such time-saving devices, while many readers create ingenious contractions to suit their own particular class of work. For such special purposes, and for technical phrases, intersections have great utility. Their value is most appreciated by those who feel most the need of them — professional writers in their daily work. By these means the writer who uses his brains and creates such short cuts to speed has a much better route to fast writing than the individual who is always abiding by the law of sound writing. When it comes to real, practical work, the shorthand writer will find that he must employ well-designed phrases and a series of intersections.

The constituents of a good phrase should be made the subject of special study. Loose and disjointed phrases should be avoided. When writing at high speed the tendency is to sprawl all over the line of writing. The writing should not be too large, and the characters should be clearly defined.

Experienced writers of shorthand are aware of the absolute necessity of indicating in one's writing the termination of sentences, and the importance of this is generally enforced by every qualified instructor. In the transcription of his notes, the expert writer shows his proficiency by correct punctuation. Shorthand examiners agree on this point—the lack of indication in shorthand notes of the beginning or end of sentences is the source of many blunders on the part of candidates. The important items of punctuation are the commas and periods. The shorthand writer need not worry himself about abstruse rules of punctuation. If he neglects



the fundamental rules, which are simple, he does so at his own risk.

Lightness of touch should be specialised by the aspirant to expert reporting. The person who exerts undue pressure on the paper may make extensive use of shorthand, and even acquire a good rate of speed; but, as a general rule, this rate of speed is gained at the expense of legibility. The accurate formation of the characters at almost any pace is secured by the writer who merely touches the paper, using no more pressure than is requisite for distinction and definition to the letters. To the shorthand writer of a system other than a "light line" one, shading or its absence indicates an important distinction. Continual training gives the hand the habit of making the distinction while writing. Under the strain of the stress of exceptional high speed, the effects get somewhat less, but never entirely disappear. This is the economising of effort on the part of the writer—a valuable quip to the aspiring professional. The muscles of the hand are not in any way strained, and the liability to fatigue is lessened. No shorthand writer can afford to overlook this important factor, and if, for no other reason, a light touch is worth cultivating, even though it take some little time to acquire

The fountain pen is an indispensable friend to the shorthand writer, but it has not entirely superseded the pencil, nor is it likely to do so. The general adoption of the gold nib has raised the pen to the position of life companion to thousands of shorthand writers, and its use for high-speed writing is to be recommended. There are, however, many stenographers of high repute, facile writers, who have not accustomed themselves to fountain pens. A well-known professional who has practised the "winged art" in the West of Scotland for many years uses very small stumps of lead pencil, of which he carries a goodly stock at times, and he claims that the advantages of using a "stump" are unsurpassed. When a good fountain pen is used, however, the best results are generally obtained, but care must be taken that the pen used must be of good quality and flow freely.

The student should not lose sight of the fact that, when acquiring speed, his shorthand experience has just begun. At this stage as much of his spare time as possible should be devoted to the perfecting of himself by practice. He



should take notes on various subjects, from dictation, until he finds himself competent to report correctly speeches or sermons. If he desires to enter the reporting field the dictation should be graded accordingly. If he wishes to become a Court reporter, his dictation should embrace legal terms. The meaning of these terms should be ascertained, and, by a proper, systematised course of training, he should acquire sufficient knowledge of the law to give him an insight of the matter he may be called upon to record.

Finally, let this fact be clearly understood by all aspirants to high speed: Without a thorough knowledge of the theory and fundamental principles of the system, all efforts in the direction of high-speed attainment will prove abortive. To write shorthand rapidly it is necessary that there shall be no need to stop to think of the form of the characters to be used. To write 150 words a minute involves hearing on an average 750 distinct sounds—consonants and vowels—forming in the mind a visual image of the stenographic characters needed for the representation on paper of the words heard, and managing to represent or indicate according to rule the whole of those 750 sounds, so that they can be read afterwards; and doing all this in the course of a minute! It means doing the same thing with different sets of words in a more or less definite number of successive minutes. To represent or indicate twelve and a half words every second would be impossible if a separate effort of thought were required for each sound; when the speed is 200 words per minute the figures are correspondingly larger, and show that upwards of sixteen spoken sounds have to be dealt with in every second! Unless the entire process of hearing, visualising, and writing becomes mechanical such feats would altogether be out of the question.



## PEN POINTS.

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BY PROFESSIONAL WRITERS.

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The basis of high speed rests on a thorough knowledge of theory.

Study the various contractions and recognised phraseograms until they are indelibly imprinted on your mind.

Earnestness, determination, and concentration should be features of your character.

Regularity of practice keeps your mind on the study.

Remember that half an hour's speed practice each evening is of more value than two or three hours' "ramming," followed by a period of inattention and neglect.

Test examinations try your skill and serve to keep your interest at high pressure.

Never use a phrase which you would not term as "facile." Endeavour to make your characters distinct; exercise care.

Don't imagine that the acquisition of speed is mere child's play.

When you are continuously practising remember that "continued effort" makes for success. Try to understand everything that you have read to you for dictation purposes. This will give you confidence in yourself, and the confident writer is the best.

Employ your spare time well. If your time permits, transcribe your notes by reading over. It is not absolutely necessary to write a transcript out in longhand; make yourself acquainted with your own peculiarities of writing, when dictated to at a high rate of speed.

"Take pains" with everything you undertake. Make no undue haste to be expert, if you would succeed.

Cultivate your mind; the shorthand writer with a knowledge of affairs is always in demand.

Remember that in addition to being able to write shorthand, intelligence and education are also wanted.

Be sure that you are able to write quickly in longhand before trying to write quickly in shorthand.

Make speed practice a habit. This will make everything easy and casts all difficulties upon a deviation from a wonted course.

Be enthusiastic. To have a wholesome ambition and to work with enthusiasm for its fulfilment—these form the very essence of a first-class writer.

A little relaxation is helpful. Don't spend too long writing to dictation. Some shorthand enthusiasts never know when to stop, and the result is that they tire of the study. Vary your practice by reading from printed or lithographed shorthand.

The increase of speed is one of unconscious growth. Make shorthand a hobby; practise it until it becomes a pleasure.

It is an admitted fact that some of the highest speed writers do not go in for constant shorthand practice.

An accurate and rapid writer of longhand is generally a good stenographer. A most important factor in the acquisition of high speed is the ability to write ordinary words smartly and well, and a course of rapid longhand practice would not be a deterrent in any degree.

Perseverance ultimately overcomes the difficulty found when attempting to increase speed.

Like the second-hand bookstall, shorthand is frequently a factor in the success of men.

The loss resulting from a slipshod manner of writing is incalculable. The greatest economy is served through being thorough, making later practice so much easier, and bringing its own reward.

Remember that you have got to attain perfection in the art yourself. When it comes to real practical work it is you and not another who is to do the work.




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## MAIR'S NEW METHOD

Of teaching Pitman's Shorthand is creating no inconsiderable stir in Phonographic circles. No additional outlay is required for text-books, as the Lessons formulated for the 'new method' are incorporated with those given in the Twentieth Century Edition of the Shorthand Text-books published by Sir Isaac Pitman & Sons. The outstanding features of "Mair's New Method" are:—Simultaneity in theory and speed with continuous use of the best and briefest word and phrase forms. An explanatory booklet will be forwarded free to prospective students on receipt of a penny stamp.

**WILLIAM MAIR,**

*Vice-President Incorporated Phonographic Society,*

42 BIRDHURST RISE, SOUTH CROYDON, SURREY.

## AN EASY WAY OF MAKING MONEY.

### SPARE TIME EMPLOYMENT.

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#### HOW TO BECOME A CERTIFICATED TEACHER OF SHORTHAND.

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There are Shorthand Writers and Shorthand Writers. That is to say, there are shorthand writers who use the Art for pastime and recreation, and there are those who use it as an everyday occupation, etc., and who may be termed "professional" shorthand writers.

Doubtless many readers of this booklet come within the category first-named, and this article is intended to indicate how one may become a "professional" certificated teacher, and as such to earn a substantial addition to his ordinary income.

The salaries paid to Teachers, certificated as Shorthand Teachers, or possessing the Fellowship Diploma of the Incorporated Society of Shorthand Teachers (F.Inc.S.T.), or of the Incorporated Phonographic Society (F.I.P.S.) vary according to the standing of the appointments which they hold. For instance, some authorities pay as low a fee as 2s 6d per hour, while others pay at the rate of 10s 6d per hour. Coming nearer to London the remuneration increases.

### SPARE TIME EMPLOYMENT.

Many young men who are employed with business firms add substantial sums to their incomes by taking up the Teaching of Shorthand in Evening Classes under the School Boards. To all who have a thorough knowledge of the Art, here is a field in which they can employ their spare time, energies, and abilities, with a prospect of good reward.

The inquirer may well say, "But what chance do I possess of obtaining a post as a Teacher of Shorthand? Are not all such positions snapped up before they become vacant?" The reply is, they are not. Good teachers of the subject are scarce, and be it noted, a certificated teacher will always be accepted before another and perhaps more brilliant man who has taken no degree. Assume then that the reader is convinced by these arguments and desires to become a diplomated teacher without delay.

## FOR THE PRACTICAL WRITER.

In the first place, the essential quality is a thorough knowledge of the system which he uses and of the terms employed in the demonstration of the same. Indeed, so thorough should his acquaintance with the system be, that at a moment's notice he can review in his mind the gradual process of building up from the elementary stages of the art to the reporting style. Everyone who aspires to shorthand teaching should be a pastmaster in the art, if he would aim at being successful in a vocation which proves to be interesting and profitable. The "art" of imparting instruction to a class must be acquired through a careful study of teaching methods, and to acquire this desirable "art," intending aspirants should attend evening classes and note the methods adopted by experienced and recognised instructors of shorthand. The knowledge so gained is invaluable, but in a measure each one must improve on the methods adopted by others.

The ability to explain the various rules clearly and concisely is more than half the work attached to shorthand teaching, whilst a little variation from the ordinary routine, such, for instance, as relating experiences of shorthand writing, will serve to increase the interest of the pupils in the subject.

## TEACHING CERTIFICATES.

The possession of a Teaching Certificate Diploma is now almost a necessity to everyone who desires an appointment under Educational Authorities, and though in some cases this is not always an essential it should prove of considerable value in increasing the prospects of an immediate appointment should a suitable vacancy occur. Pitman's Shorthand Teacher's Certificate is awarded to phonographers who are successful in passing an examination arranged by Sir Isaac Pitman and Son, Limited, and conducted by an approved committee or at the Phonetic Institute, Bath. The examination occupies two and a-half hours, and the tests include questions on the theory of the system, correction of incorrect outlines, a written exposition of a given principle of phonography, in the form of an oral lesson as to a class or private pupils, and a speed test at eighty words per minute. The fee is 5s.

Examinations for Teachers' Certificates are also conducted by the Incorporated Society of Shorthand Teachers and the Incorporated Phonographic Society, and these are admitted to be a more severe test of the intending teacher's shorthand proficiency. Anyone who passes either of those societies' entrance examination can secure Messrs Pitman's Registration Certificate without further examination.

## THE INCORPORATED SOCIETY OF SHORTHAND TEACHERS.

### OBJECTS OF THE SOCIETY.

The principal objects for which the Society is established (embodied in the Memorandum of Association) are:—

To establish District or Branch Societies, and to provide opportunities for intercourse among the members; to give facilities for the reading of papers, and the delivery of lectures and model lessons; to disseminate information concerning text-books, examinations, and methods of work, and to promote improved methods of teaching.

To supply educational authorities with annual or other lists of the members with a view of assisting such authorities in their selection of teachers.

The membership of the Society is divided into two grades:—(1) Fellowship members, either ladies or gentlemen (hereinafter referred to as Fellows), who are fully qualified professional teachers of shorthand. (2) Associate members qualified as stated below:—The qualifications for a Fellow are (a) That he or she is a person of not less than twenty-one years of age. (b) That he or she has been professionally engaged in teaching shorthand for at least three years prior to his application for membership. (c) That he or she has satisfied the Executive as to the thoroughness of his or her phonographic knowledge, successful teaching experience, and general education. The qualifications for an Associate are (a) That he or she is a person of not less than eighteen years of age. (b) That he or she has satisfied the Executive as to the thoroughness of his or her phonographic and general knowledge, though he or she may not have completed three years' teaching experience. The Executive may also admit any person to be an Associate of the Society on being satisfied that he possesses such other qualification, either in addition or in substitution for any of the foregoing, as the Executive shall from time to time determine. On an Associate attaining the age of twenty-one, and satisfying the Executive that he has had three years' teaching experience, he shall be admitted as a Fellow.

## INCORPORATED PHONOGRAPHIC SOCIETY.

## OBJECTS OF THE SOCIETY.

The principal objects for which the Society is established, embodied in the Memorandum of Association, are:—

(1) The propagation and practice of Pitman's system of shorthand (otherwise known as Phonography, or Pitman's Phonography) and the promotion of the interest of its practitioners and teachers. (2) The raising of the qualifications, the status, and the remuneration of phonographic practitioners and teachers. (3) The examination of teachers, students, practitioners, and others, the granting of certificates of competency for being instructors, and keeping a register of competent instructors. Fellows:—Candidates for Fellowship must satisfy the Council that they possess one or more of the following qualifications, viz., that they are:—(1) Professional shorthand writers (i.e., persons who are and have been for at least five years mainly engaged in shorthand writing on their own account). (2) Holders of certificates approved by the Council for a speed of not less than 140 words per minute, or such other rate as the Council may from time to time determine; or (3) Holders of the Teacher's Certificate granted by the Society, who are not less than twenty-one years of age and who have had not less than three years' teaching experience.

If the candidate is successful he will be entitled for the rest of his life to add to his name the magic letters—F.Inc.S.T., or F.I.P.S. when he has completed three years' successful teaching experience. In the I.P.S. there is an "honours" section, a distinction which a number of ambitious teachers strive to secure.

Having now seen our reader attain to the exalted and well deserved rank of F.Inc.S.T. or F.I.P.S., we will leave him to enjoy the monetary fruits of his labour, and which, as before indicated, are by no means to be despised.

We have pleasure in reproducing here the Impressions of Mr Thomas Reid, who has for the long period of forty years occupied the position of Chief Reporter of the "Glasgow Herald." In a recent article in "Pitman's Phonetic Journal" the writer says:—

"Mr Reid writes a combination of the Taylor-Odell systems. He is a self-taught writer of stenography, and has never had instruction from a teacher. By constant practical work he has trained himself to a high rate of



speed. When it is remembered that he has reported the most important meetings held in Britain for well-nigh half a century, his shorthand ability may be said to have been tested to a very wide extent. His practice of and success in stenography is unique, and is largely due to tenacity of purpose and concentration of mind, features which might well be cultivated by every student of shorthand. Mr Reid has come into contact with many accomplished writers of Pitman's shorthand, and has the best to say of the results they obtained. The geometric symmetry of the Pitman system appeals to his artistic sense, and he considers it the most perfect system of sound writing ever produced. His past and present staff of shorthand writers have given every satisfaction in the matter of accuracy of note reproduction and general reliability. He is a firm believer in the system of shorthand which he writes, and while free to admit that stenography is not a perfect system, it is his firm conviction that in the reading of all shorthand brains are essential. Mr James Macfarlane, a former colleague of Mr Reid on the "Herald," was as accomplished a writer of phonography as could be mentioned. Both got the same results. The only difference was this—Mr Macfarlane read his notes easily, while Mr Reid was able to read his own notes as quickly as reading from printed matter. This is Mr Reid's verdict on shorthand systems, judged from an impartial standpoint. On one occasion he had a chat with a friend who knew both systems thoroughly, and the conversation turned on a discussion of their results. Mr Reid showed that he was not biased in any way when he said, 'You can get any result from either. If you write phonography you would get your results more easily.' As a shorthand writer and reporter Mr Reid has few equals. Yet in that important department of newspaper work expert shorthand ability is only one of his many accomplishments."





## THE ACQUIREMENT OF SPEED IN SHORTHAND.

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BY MR THOMAS REID, F.J.I.

*Late Chief Reporter, "Glasgow Herald."*

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### NO ROYAL ROAD TO SPEED.

No one can become a proficient shorthand writer unless he obeys the injunction to write, and go on writing. There is no royal road to swiftness except the hard one bearing the name of "Macadam." Good intentions have no efficacy.

### LONGHAND AND SHORTHAND.

A preliminary question may be asked, how does the speed aspirant write longhand? If he has a clean, easy swift method he will repeat this in shorthand writing, and his progress will be proportionally greater than that of the man who fails to "make the crooked straight and the rough places plain." I knew writers of the latter class who had nevertheless by degrees become expert in the art and read their notes with facility.

### THE VALUE OF A GOOD MEMORY.

In another case memory and exceptional intelligence made up for the deficiency. I knew one shorthand writer, long gone to his rest, who could take the most rapid speaker with perfect accuracy. He wrote stenography like myself. We were often associated together, and I noticed, when we were working alongside each other, that sometimes he could not quite keep pace with the speaker. He left occasionally, indeed frequently, blanks in his notebook, keeping his fingers in the pages where the blanks occurred. When the audience became exceptionally generous in applause he turned back and filled in the spaces in the pages which he had omitted. I had no occasion, as it happens, to revert to those devious means, nor do I think I could have done it, but he was able to do so. It was quite

### A MARVELLOUS FEAT OF MEMORY,

under very difficult conditions, and I was often filled with admiration as I observed how quickly and accu-

rately he accomplished it. Of course, there are few reporters who could do this, and it showed exceptional nerve, memory, and bright intelligence.

### THE PROFESSIONAL WRITER.

Another accomplishment at which the professional shorthand writer must aim is that of exercising his mind at the same time in two directions. If we assume that he is writing, without assistance, an important debate—of which a full summary, not a verbatim report, is wanted—he must be able to drop writing when the speaker begins to drift into unimportant detail, and proceed to write his summary in longhand, listening all the while to what the speaker is saying, and resuming note-taking when the main argument is continued. This, of course, follows from experience, although a born reporter is not long in requiring such a faculty. Nowadays, when work must be “done while you wait,” this accomplishment is seldom necessary. In the old days, when one man had to make a four or five column summary of, say, “a long day’s debate on the Union of the Churches,” going back to the Free and U.P. negotiations—which ended in smoke—it was imperative that he should be able to do so.

### THE USE OF CONTRACTIONS.

I understand that in the Pitman System there is embodied a number of contractions founded upon natural assemblances, and for examples the student need not go beyond his text-book. In stenography there is no such thing. You only get the book with the grammar, and all the rest you have to make up for yourself.

When I was learning stenography, over fifty years ago, I was fortunate enough to get a list of contractions of a purely arbitrary nature, in the writing of which I never made a mistake. Beyond this I manufactured a great many of my own, and these were of great assistance to me in shorthand writing work of every description.

### FAMOUS ORATORS.

Dr Norman Macleod, of the Barony Parish, was one of the fastest speakers I have ever dealt with, and when it was necessary I reported him verbatim. A chairman of a railway company—I do not recollect his name at the

present—was a very difficult man to report. He was very nervous, and spoke at a terrific rate. Chamberlain is a very easy speaker. Robert Lowe, who afterwards

### BECAME LORD SHERBROOKE,

was an exceptionally fast speaker. We once had him in Edinburgh on a technical subject. It was a very long speech, and tested the writing qualities of the very best men engaged on the work. John Bright was the most perfect speaker of the last century. Going back thirty years, you might report John Bright for an hour, and you could not alter a word in the speech without impairing the pure English. Latterly, when his nerves gave way, he was not quite so accurate. He used to address his constituents in Birmingham, always on the Saturday, his annual meeting. For a good many years I went through and reported him for the "Herald" alone. At one of his last meetings, held in the Town Hall, which was crowded, he could not look at the audience. He took some papers out of his coat pockets, and anyone could observe that his hands were shaking. This was simply done to make his nerves calm down before he could look at the audience. A similar experience took place at a great meeting held outside of Leeds, where the speaker had the same difficulty.

Although Mr Gladstone was a marvellous orator, he was not by any means so accurate a speaker as John Bright. Gladstone swayed the multitude, but if a reporter understood his business thoroughly he would not report Gladstone "verbatim." Gladstone set up hurdles all over his speeches, and if you wished to make his speeches read smoothly you would have to remove these hurdles and turn one long sentence into three. He was

### A DRAMATIC SPEAKER,

and led up to his points as an actor would do.

Rosebery is a graceful speaker, full of the most delightful humour, whatever one thinks of his political opinions.

In conclusion, I would remind every student of shorthand that the best method of acquiring speed and accuracy in shorthand writing is to write, write, write.

THOMAS REID.

## FACSIMILE SHORTHAND NOTES.

BY MR THOMAS REID, F.J.I.,

*Late Chief Reporter, "Glasgow Herald."*

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TRANSCRIPT.—“ We must remember, too, that there is more than this to be said. Many of Burns's songs were already in existence in the lips and minds of the people—rough and coarse and obscene. Our benefactor takes them, and with a touch of inspired alchemy transmutes them and leaves them pure gold. He loved the old catches and the old tunes, and into these gracious moulds he poured his exquisite gifts of thought and expression. But for him those ancient airs, often wedded to words which no decent man could recite, would have perished from that corruption if not from neglect. He rescued them for us by his songs, and in doing so he hallowed the life and sweetened the breath of Scotland.”

## HOW TO APPLY FOR A SITUATION.

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BY AN EMPLOYER OF LABOUR.

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As a business man of many years' experience, employing over a hundred people in various capacities, I have noted, in advertising for clerks, that, out of hundreds of letters received in reply, only a very few, say two per cent., have been written in such a way as to attract attention and secure an interview. A very large percentage of these applicants was, no doubt, thoroughly capable of the position named, but they didn't know how to go after it. They had never been trained to write a good business letter, and their efforts went into the wastebasket; some less worthy person, who knew how to prepare his letter, gained the interview and got the position. A few simple rules and suggestions on the proper methods to be used in replying to the usual "Wanted" advertisements may be of benefit to a great many. In writing a letter of application for a position use plain, white, unruled letter heads of full sheet business size, writing on one side of the paper only. Don't use stationery with a name die, monogram, or initial at the top; it carries no weight whatever with the man of affairs in the business world.

Never use hotel stationery. Few people who apply for positions are stopping at hotels. The writer has even received replies to advertisements written on letterheads bearing the names of billiard-room proprietors. It is, perhaps, needless to state that such letters were at once consigned to the wastebasket. When completed the letter should be folded twice, placed in a long white commercial envelope of regular size, and carefully sealed. There are two reasons for doing this: first, the letter is more easily opened and read than if afterwards refolded twice across; and, second, it will stick out from the others received, attracting more attention, and very likely being taken hold of first, as promising more than the others at hand.

Be very sure that both the letter sheet and envelope are scrupulously clean, and put the stamp straight in the upper right-hand corner, and not upside down.

Unless you are applying for a position as bookkeeper, or some similar situation, where handwriting is to be a feature, it will be well for you to have your application typewritten. It is much more easily read. Here again you have the advantage, except in cases noted above, of your competitors.

Unless you have once had the experience, you cannot realize the immense amount of work involved in reading over perhaps a hundred letters from applicants for a certain position. It is not unusual for the head of the house, unless the place he wishes to fill is one of the greatest importance, to turn over the first reading of the letters to an assistant; here is where the clear and legible typewritten application gets in its work. It is a frequent thing for shorthand writers to write a letter along these lines, but very rarely has it seemed to occur to the applicant outside of this line of work to attempt it. Whenever I have received a letter so written, I have always given it the most careful attention. It is a good plan for the applicant, if unused to the typewriter, to lay out his letter first by hand and then carry it to a public Typewriting Bureau, where it will be typewritten for a nominal sum. Remember that a typewritten letter should always be signed in your handwriting.

If you cannot take advantage of the typewritten letter, be sure and use a good black ink, never an æsthetic purple, green, or red, and make your writing as legible and the lines as horizontal as possible. Be very careful that all the words are correctly spelt. If there is any possible doubt about a word, consult a dictionary. If you should spell a word wrong the first time, write the whole letter over; a crossed-out word doesn't look well.

It is a good plan to enclose postage for reply, but don't do it by sticking a stamp in the corner of your letter sheet. The better way is to enclose a plain envelope addressed to yourself (typewritten address, if possible), with a stamp neatly affixed in the upper right-hand corner. A small envelope will easily go inside your own letter and it is better than a large one, which would have to be folded.

Always start a letter by giving the name of the place from which it is written, followed by the date, all in one line, in the upper right-hand corner.

This should begin say two full inches from the top of the page, and far enough to the left to prevent crowding before the year is reached. To the left of this, one inch below it and one inch from the left-hand edge of the paper, you should write the name of the firm to whom you are writing, or the initials or box number, if the name is not known, and, directly under this, beginning in the middle of the previous line, the address, if known. This latter may seem superfluous, but it is a custom followed in all business houses. Then, returning to the left, directly under the first letter of the name, and perhaps one inch below it, the term "Dear Sirs," "Dear Sir," or "Dear Madam," as the case may be. Directly under the last letter of the above line, you may begin the actual composition of the letter itself. If you have followed directions carefully, you now have a lay-out similar to the following:—

Edinburgh, January 1, 1906.

MESSRS JONES and JONES, Edinburgh.

Dear Sirs :—

Replying to your advertisement for a Shorthand Clerk, I can state that I have the following qualifications for the position :—

I am twenty-three years of age, a graduate of Burns' Business College, and have had five years' experience in mercantile houses.

I am accurate, speedy (take — words a minute), and can operate any standard make of machine.

Awaiting your early reply, I beg to remain,

Yours respectfully,

JOHN FYFE, 14 Queen Street.

Leave a generous margin at the left-hand side, keeping the lines of the whole letter, with the exception of the one following "Dear Sir," on a line with the beginning of the firm's name, except where paragraphs occur. It is also a good plan to leave a margin of half an inch at the right of the page all the way down, as this adds neatness to its general appearance. Try to space out the words at the right of your letter so as to make a solid and not a ragged or saw-edge down the page. It is the expression of your thoughts and the description of your qualities which are of the gravest importance, and on which you are most likely to stand or fall.

First of all, here are a few don'ts :—



Don't say "Gentlemen" in beginning your letter. It's a bit strained. Use the terms "Dear Sirs," "Sir," or "Madam," as the case may be.

Don't say, as a great many do, "Having seen your advertisement in the morning 'Herald,' I take the liberty of replying," etc., etc. Remember that the advertiser knows you saw it there without being told, and you are not taking "liberties" in replying to a notice which he paid to have printed.

Don't, DON'T, DON'T say, "I feel that I am capable of accepting this position," etc. You wouldn't have answered it if you hadn't, and the advertiser doesn't care how you feel, anyway. Cut out all your feelings and impressions and give reasons, real reasons, good ones, why he should hire you.

Don't waste a single word.

Don't make one long jumble of your letter. Use frequent paragraphs. A paragraph is what "hits out" strong and makes the recipient "take notice."

Don't write too long a letter; one sheet if typewritten, two if by hand, will suffice under ordinary circumstances.

It takes a mighty interesting writer to hold the attention of the average business man for any length of time between the hours of nine and six o'clock in these days. Remember that most of the letters he will receive from other applicants will be very much alike in general characteristics; if you can employ a little originality of form it may be appreciated.

Another thing to feature in your letter is your reliability. Every one wants a reliable man or woman, one he can depend on and trust. Let me give you right here the six greatest characteristics that are most appreciated in the business world to-day. Here they are, and don't forget them:—

Honesty, knowledge, industry, responsibility, accuracy, and loyalty.

I wouldn't use the term "honesty" in writing the application letter, for that quality you are supposed to possess as a matter of course, and a reference to it might seem overdoing a good thing; but here is a sentence you can take bodily out of this article and put into your letter, which will strengthen it materially. You can say, "I am reliable, industrious, and accurate in my work, and can prove myself loyal to my employer's interests at all times."



The following is in effect a copy of a letter which might be followed in its general terms with success, no matter what the position offered was.

Dear Sirs :—

Replying to your advertisement, I beg to state my qualifications as follows :—

Age, 24.

Birth. (Fill in nationality.)

Education. (State here where educated.)

Experience. (Here give a concise list of previous places held, with reasons for leaving each.)

Salary expected, at start, £2 per week.

Very truly yours,

Name .....

Address .....

References .....

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.....

The beauty of this letter is the terse, concise, and clear definition of the applicant's qualifications, without unnecessary talk. I think you will find that a letter similarly draughted will obtain you an interview nine times out of ten, without regard to the kind of position you are seeking. Another thing of the utmost importance in business to-day is accuracy, the ability to do a thing right the first time. If you have this qualification—I might almost say talent—come right out in your letter and say so distinctly, and, between ourselves, if you haven't it already, lay claim to its possession at once, and then develop it when you get the position. An honest man who is accurate is a find not to be despised, and it will often be the open sesame to a good place. Don't be afraid to speak about it in your application.



## PRACTICAL SHORTHAND WRITING.

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### REPORTING A POLITICAL MEETING.

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(BY A GLASGOW JOURNALIST.)

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The answer to the question of "How to report a political meeting?" obviously depends upon the extent and the kind of report that is desired. Taking it for granted that what is wanted is a reproduction in full, or in more or less abbreviated form, of the words of the speaker, the first essential equipment of the reporter is a thorough knowledge and command of shorthand.

Since the advent of what is called, appropriately enough, the new journalism there has been a tendency in some quarters to depreciate the value of shorthand as a reporting medium. It is asserted that the shorthand reporter is necessarily merely mechanical. This is neither sound fact nor good reasoning, and the contention is usually most strongly held by people who have little knowledge of the subject, or by those who, from one cause or another, have failed, or have been unable to acquire the art of shorthand. That, however, raises controversial matter on an issue not strictly within the subject of these notes, and it is alluded to merely by way of emphasising the opinion that reporting worthy of the name cannot be accomplished without the aid of expert shorthand. More or less accurate impressions or indications of the purport of an address may be produced, of course, by more or less intelligent people with the aid of longhand notes; but such productions are not really reports, and they are seldom absolutely reliable. The subtle points of a practised public speaker—a politician who knows the value of oratorical embellishment, of developing and illustrating and enforcing his argument stage by stage by the introduction of illuminating and explanatory phrases, each with a distinct note of emphasis or modification, cannot be adequately represented by the reporter who is dependent upon the ordinary method of writing plus his memory, which he probably imagines to be exceptionally good. In such circumstances his memory, quite unconsciously perhaps, is apt to become even more "abbreviated" than his longhand.

The news agencies who supply newspapers in all parts of the country with reports of public addresses have a

system of classifying reports of political speeches into a variety of categories, such as verbatim, column, and half-column. If the speaker is an occupant of either of the front benches of the Houses of Parliament the verbatim report will probably be taken by most of the leading morning newspapers. A staff of at least six expert reporters is required to take notes of the speech and transcribe them for transmission by telegraph in time to reach their distant destinations reasonably early in the evening. In such cases what is called a two-minute turn is usually taken. That is to say, each member of the corps in turn takes notes of the speech for two minutes. At the end of the first two minutes the second man takes up the note-taking where the first left off, and so on until the sixth man has taken his turn. In the interval the first man and each of the successive members of the combination have transcribed the notes of their turns, and, in ordinary circumstances, should be clear and ready to resume note-taking when their turns again come round. In this way each reporter has ten minutes to transcribe the shorthand notes which he took in his two-minute turn. Assuming that the speech is delivered at a speed of 130 words per minute—which may be taken as the average speed of the best politicians—each man has 260 words to transcribe in ten minutes, giving an average of 26 words per minute. Such a process continued for an hour and a quarter, or perhaps an hour and a half, involves a strain, physical and mental, upon everybody engaged in the work such as can be understood only by those who have taken part in it. It is working at very high pressure. And when the speed increases to 140 words per minute, as is not infrequently the case, the strain becomes very severe indeed. There are notable cases in which a leading statesman has been reported verbatim in this manner by a staff of five reporters, who completed the report within ten minutes after he had finished his address, but this is something of the character of a feat, and is not to be expected except in exceptional circumstances.

Still more severe is the strain upon the reporter to whom is assigned the duty of condensing a three or four columns speech into the space of one column. It might be imagined that this could be better and more quickly accomplished by the employment of two, or even more reporters. This view is sound only so far as rapidity of production is concerned. The value of a condensed

report regardless of its length or brevity—lies in the success of the reporter in embodying the points made by the speaker and giving them not only due prominence, but with a sound sense of their relative importance. This can be done only by a reporter who has a complete and intelligent grasp of the speech from beginning to end, and whose intimate knowledge of the subject under discussion enables him to assign to each phase of the argument or each statement of fact its appropriate place and quantity, having regard always to the limited space at his disposal. From these considerations, combined with the necessity for constant watchfulness of the speaker's utterances to ensure that no point may be missed, and the urgency for rapid production of copy for the telegraph operators, it will be apparent that the reporter who is capable of the best work of this class must possess not only the utmost facility in shorthand note-taking, but also great power of physical endurance, and not less important than either of these—wide general knowledge and quick intelligence.

In the production of a half-column report of a long address, it is obvious that the condensation must be severe. But this only means the exercise of keener discrimination in the curtailment of the rhetorical setting in which the speaker presents his argument. Here, again, only the most accomplished and experienced reporter obtains the best result—his skill in shorthand and his readiness in discerning the salient features of the address enabling him to present in this succinct form a summary—mainly, perhaps wholly, in the speaker's own words—of even the most matter of fact oration, in which no point has been entirely overlooked.

Reference might be made to the inconvenient and difficult conditions under which reporting frequently has to be done, and which, of course, greatly increase the strain upon the reporter. It is time enough, however, to trouble about such things when they are met with in actual experience. It is hoped that if what is here written does not deter any reader who may be contemplating newspaper reporting as an occupation from seeking to join the already well-filled ranks of journalism, it will at least lead him to weigh in the balance the inducements of other callings in which, at all events, the duties, if perhaps more monotonous, are also infinitely less laborious.













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